

EBONY

A black and white portrait of Marian Anderson. She is a Black woman with short, dark, wavy hair, looking directly at the camera with a slight smile. Her hands are clasped in front of her chest. She is wearing a light-colored, possibly military-style jacket with two large pockets and a small winged pilot's emblem on the left pocket. She is also wearing a watch on her left wrist and a bracelet on her right wrist.

**MARIAN ANDERSON'S
COUNTRY HIDEAWAY**

APRIL 1947 25c

Ladies: EITHER YOUR HAIR LOOKS LOVELIER TONIGHT

after using Snow White Hair Beautifier

Or WE'LL BUY FOR
YOU ANY OTHER
POPULAR BRAND *Free!*

Accept This "Can't Lose" Offer! Prove How
Lustrous-Smooth Your Hair Can Be!

You may never again get such an amazingly lucky chance to prove—without risking a penny—how much you'll prefer Snow White* to any other popular hair dressing.

HERE'S ALL YOU DO . . . Get Snow White Hair Beautifier today. Use it before you meet your man tonight! See what a smoother, richer gloss it gives your hair . . . how much easier you can comb it in straighter, rippling waves. Use Snow White for 10 days. Then either you agree

that no other hair dressing has ever made your hair look so glamorous . . . or send us the container with a short letter giving your reasons . . . and we'll buy for you a package of any other popular-priced hair dressing you say. You're bound to win thrilling new hair beauty or it doesn't cost you a penny!

Regular—For hair that's easy to manage.

Heavy—For hair hard to manage.

25c and \$1.00 sizes, plus tax



★ The glamorous night club singer, Savannah Churchill, uses Snow White's "Magic Three" preparations for her satin-smooth, lustrous hair. She praises Snow White to the skies!



Gives You 3 Advantages! Compare!

1. **Richer Gloss** . . . Snow White is snowy white! Brightens hair—brings out beautiful natural lustre.
2. **Smoother "Natural" Look** . . . Controls hair but does not give that artificial, oily look.
3. **Ends Ugly Staining** . . . No muddy color to leave ugly black or brown stains on pillowcases and upholstered furniture.

*Registered Trade-Mark



"I Recommend all of Snow White's 'Magic Three' For Thrilling Hair Beauty"

Sandra Powell, the celebrated beauty consultant, says: "If you want your hair to be admired, adored like famous, beautiful stars—try the *same care* they use. Yes, use all of Snow White's 'Magic Three'—the wonderful Hair Beautifier . . . the amazing new Creme Shampoo . . . the fine, luxurious Pressing Oil."

Thrilling New Cream Shampoo

The exciting new beauty discovery! Not an old-fashioned cake or liquid shampoo. This rich, gentle cream is extra-potent. It dissolves grease, oil, and hair dressing. Your cleaner hair instantly looks smoother, softer, more lustrous. How much easier you can dress it in a smart new hairdo. Large jar only 50c.

Exquisite New Pressing Oil

For straighter, brighter hair—for a smoother, neater hairline—discover this wonderful new pressing oil. It dries bright—actually protects the hair from becoming dry and brittle. "Snow White is the finest pressing oil I have ever tested," says a famous beauty authority. 35c plus tax. Large economy size, \$1.50 plus tax.



USE
Snow White
Custom-Styled
COSMETICS

FOR ADORABLE NEW COMPLEXION BEAUTY

Try Snow White Make-Up Cream and Snow White Face Powder. Both come in beautifying, high-style shades to glorify every skin tone. For lighter, fairer, more radiant loveliness, use Snow White Bleaching Cream. See the amazing difference in just 3 days!

FREE! Sandra Powell's "Guide to Correct Make-Up" at your cosmetic counter, or write Snow White Products Co., Lynchburg, Va.

JULIA LEE

Packs A Punch!

You'll sit up and take notice when Julia caresses the keys and sings her sultry lyrics. This great Kansas City artist and personality was featured in a recent issue of "Time" magazine. Now we can enjoy her rich range of mood and rhythm on Capitol Records.

**CAPITOL RECORDS
BY JULIA LEE**

'Gotta Gimmie Whatcha Got'
'Lies' Cap. 308

'Oh, Marie'
'On My Way Out' Cap. 340

'Julia's Blues'
'When A Woman Loves A Man' Cap. 320

Capitol RECORDS
FIRST WITH THE HITS FROM HOLLYWOOD

CORN AWAY!

HAPPY DAY!

BLUE JAY

**Corn Plaster with
NUPERCALINE***

**FOR GREATER
RELIEF!**

Stops shoe pressure—its soft Dura-felt pad relieves pain instantly! Cures surface pain, thanks to Blue-Jay's exclusive anesthetic Nupercaline! Loosens the hard "core" with gentle medication—you just lift it out in a few days!

*Reg. U. S. Pat. Off.
Blue-Jay's brand of Nupercaline

NOW IN 2 SIZES
Standard and
Little Toe

Ask for Blue-Jay—"America's
Largest Selling Corn Plaster!"

(BAUER & BLACK)

Division of The Kendall Company,
Chicago 16

**BLUE
JAY**
Corn Plasters

LETTERS AND PICTURES TO THE EDITOR

HAIL TO DUNHAM

EBONY surpassed itself with the article and pictures extolling the talents of Katherine Dunham. I admire this woman immensely and I have never heard anything about her that I didn't like. My only regret is that the story was too short and the pictures too small for framing and too few in number. If I had my way every issue of EBONY would contain at least a dozen full-page pictures of her and also brief biographies and photographs of her dancers.

For curiosity's sake I would like to see a picture of her husband, John Pratt. Pratt and I have several things in common: we are both artists, we are both white, and we are both madly in love with HIS wife.

Hail Katherine the Great! Long may she reign!

New York, New York

B. EDMONDS

CRITICAL LETTERS

It burns me up to see so many critical letters to the editor. I would throw this kind in the waste basket.

Holly Springs, Mississippi

ROSIE B. LUCAS

The letters of condemnation in your January issue of EBONY prove how well we, the colored people, have accepted the Jim Crow pattern and made it a part of our lives. When we find people who are willing to break through it, we refuse to let them live their own lives, but hold them to the pattern and condemn them severely for leaving it.

Cleveland, Ohio

HENRY E. LUCKIE

Concerning the letter published in your Letters column of February from one of your Philadelphia readers, I think it was very rude in her asking that you put a dark person on the cover of the book. I am sure this person has failed to buy the magazines I buy for I have found all colors of Negroes in and on the outside of EBONY. If we, the Negro people, are partial to color and ask for only dark ones to be put on the cover, what have we to say about the other Bilbos.

Chicago, Illinois

MRS. MARCELLA HUNT

Criticism, I understand, is never spared; why then, not indulge in praise when such is earned? Needless to say, your magazine is excellent. As for your "Letters to the Editor" they are, by their pro and con, as enlightening as an evening forum.

Long Island City, New York

TERRY GENOVESE

BROWN BABIES

I have to thank you very much for the article and photographs which appeared in your valuable magazine of November regarding the illegitimate children of Anglo-American parentage.

You may be delighted to know that since the issue of your magazine, the following sympathizers have sent us donations, and in order to win public sympathy more I shall deem it a great favor if you would be so good as to cause the names of the donors to be published in your journal.

They are: Miss M. D. Robie of Rush City, Minnesota (\$100); Mr. Frank Gillel of Los Angeles, California (\$10); Mrs. Glenn E. Neesley of Oconomowoc, Wisconsin (\$5); Mrs. Harriet J. Dailing of New York City (\$1); and Mrs. L. Yagello of Euclid, Ohio (\$1).

REV. G. D. EKAITE
African Churches Mission
Liverpool, England

It was with joy and also a proud feeling that I read letters offering adoption to the little colored children in England. I know some of the girls who gave these children birth would have come over to the States and married the boys. Others, too, would have married them in England, had they had the chance. One I know of personally has a lovely boy, and says he is the image of his daddy, and she longed to come over and bring the child to the daddy who never saw him.

I am sure if everyone tries hard some of these lovely babies can be brought here. I know they will be received into loving families and taken care of.

I married a colored GI in England and have been in America six months. We have a son 17 months old and are an ideal happy little colored family. England was my birth place and I was raised there, so I have actually seen the mothers and babies left behind by the boys and they are wonderful, beautiful children.

Columbus, Ohio

JANE R. MARTIN

In the January issue of EBONY writers of letters to the editor seemed to be greatly interested in the "Brown Babies of Britain" and some were anxious to adopt some of these babies. This interested me greatly because I am the father of one of those Brown Babies. Circumstances prevented my marriage to his mother but both she and I worked untiringly until we got the permission from the U. S. Embassy for him to enter the United States to live with me and my family. The baby has his passport and at present nothing prevents him from joining me except that I haven't been able to find someone coming to the United States that will care for him on the trip. The American Red Cross suggested the League of Coloured Peoples at London headed by Dr. Moody. I was informed months ago that Dr. Moody had found a chaperon but so far have been unable to book passage for his party.

My little boy, Philip, who is now twenty-three months old is being cared for at the Beaconsfield Babies' Homes, Netherton, Frodsham, Cheshire, England. He has a home waiting here with



*make your
TALLEST
wish come true*

**Instantly...
Secretly in**

ELEVATORS*

HEIGHT-INCREASING SHOES
"YOUR PERSONAL PEDESTAL"

*TRADE MARK OF STONE-TARLOW CO., INC.

Hitching your wagon to a star? Why not? You'll be closer to one the moment you step into a pair of "ELEVATORS." For these amazing Height-Increasing Shoes make you **more than 1½ inches TALLER instantly... secretly!** The heels are no higher. But what a difference they make! So, change to "ELEVATORS" and join the thousands and thousands of men all over the country, men in all walks of life, men who realize the business and social advantages of added height. Make your **TALLEST** wish come true.



Write for
FREE BOOKLET

STONE-TARLOW CO., Inc. Dept. Y4-47
Brockton 68, Mass.

Please send me Free Booklet
and name of nearest dealer.

Name _____ (Please Print)

Address _____

City _____ State _____

The Original and Genuine "ELEVATORS"
Manufactured Exclusively by Stone-Tarlow Co., Inc.

Continued on Next Page

3



....FUTURE INSURED!

THIS IS EVERY PARENT'S HOPE FOR EVERY CHILD

An Insured Future means that misfortune or death of the breadwinner can not kill these hopes... that family ties will not be broken through poverty... or children denied the schooling needed for the jobs of tomorrow.



Insuring the future of the family is Golden State Mutual's first purpose. Its modern Life and Disability policies remove Luck and make the Future match your Hopes!

Opportunities for employment at Golden State Mutual are provided for many whose training itself is financed through these policy funds. The future is Twice Insured at Golden State Mutual!

Golden State Mutual agents in principal cities of Illinois, Texas, and California will help you Insure your Future at lowest cost.

GOLDEN STATE MUTUAL LIFE INSURANCE COMPANY

Old line Legal Reserve

Founded 1925

Home Office



Los Angeles

BARGAIN SALE!



Genuine
Guaranteed
SWISS WATCHES
WITH JEWELLED
MOVEMENTS

JUST ARRIVED!
LIMITED QUANTITY

Yes, even these days there are bargains in hard-to-get jewelry! Distinctive, new, handsome—renowned for accurate time-keeping. Modernistic in style—finer quality. Built by Swiss craftsmen, noted for their outstanding excellence in materials and workmanship. Smart adjustable band sets off attractive chrome case to excellent advantage. You'll be thrilled with this beautiful sturdy Precision GUARANTEED Swiss One Jewel movement. Easy to read dial. Beautiful gift box.

Send No Money—Wear at Our Risk!
Written Guarantee With Every Watch

Satisfaction Guaranteed or Money Back. Price of men's sturdy, dependable wrist watch only \$8.45. Price of Ladies exquisitely dainty wrist watch only \$9.95. Simply send name, address, and tell us which watch is wanted. Pay postman C.O.D. plus a few cents postage and 10% Federal Tax. The supply is limited, so order today. Immediate delivery.

INTERNATIONAL DIAMOND CO.
2435 Indiana, Dept. 4254 Chicago 16, Illinois



LOWER
THAN
CEILING
PRICES

LETTERS

(Continued)

me and we are so very anxious to get him out of the orphanage and in a home where he can have the love and care of parents.

In a letter to you Mr. W. E. Kelley mentioned the fact that his wife and little boy are awaiting transportation to the United States. It is like a drowning man grabbing for a straw but I am trying desperately to get my little boy in his home. Maybe through Mr. Kelley it can be arranged to have his wife care for my little boy on the trip to the United States.

F. W. COLEMAN

Oakland, California

WHO OWNS EBONY?

Thanks for enlightening a few of us as to the ownership of your magazine. I, as well as a few others, thought there was a large percentage owned by another race group. Glad to find out that EBONY is on its own. It is a first rate publication.

ALLEN W. ESTES

Los Angeles, California

I was very proud to know that EBONY is run by members of the Negro race.

SECORL BLACKBURN

Langston, Oklahoma

WHERE ARE THE HEROES?

Congratulations on your fine article, "Where Are The Heroes?" You hit the nail right on the head. Most of us vets don't want to be considered as heroes but we do want to be considered as men, veterans and citizens; not colored men, colored veterans or colored citizens.

HOWARD B. HORNE

Englewood, New Jersey

EBONY'S pictures on the subject, "Where Are The Heroes?" were the best yet and served to help clear the muddled minds of many people.

E. LEWIS

San Francisco, California

LEGION OF DECENCY

This letter is prompted by the editorial—"Needed: A Negro Legion of Decency." This should bring you much applause. To this, I will add that it is a beautiful job of writing. As the commander for a time of some mighty decent, self-respecting Negro boys in the first world war, I am entirely in sympathy with the point of view presented in this editorial.

L. C. MOSER

Editor, National Live Stock Producer
Chicago, Illinois

I was indeed pleased with the last issue of EBONY. My direct interest was the article on the Disney film of "Uncle Remus." For many years I have been interested and have done some good things about correcting some of the evils of picture making. Your article is the first one to my mind that pointed out just the stand I took in regard to the "Uncle Remus" story and I am indeed grateful.

I have disagreed and still disagree as to the methods of correcting the evil

done to Negro people in film presentations. However, I feel that the constant light thrown on it by outstanding magazines like yours is indeed healthy.

CLARENCE HENRY

Hollywood, California

VULGAR ADVERTISING

Ever since EBONY made its opening bow to American readers, members of the staff of the USO division of National Board Y.W.C.A. have been impressed with the quality and readability of EBONY's features and editorial matter as well as its general editorial policy.

Because we believed that such a magazine presenting Negro life in its true perspective could be most helpful in improving relations between Negro and white persons, we have made EBONY available to all USO clubs under the supervision of the National Board Y.W.C.A.

EBONY has taken its rightful place on USO reading tables along with other pictorial periodicals and has reached many persons who might not have had the opportunity of knowing the aspects of Negro life so ably presented in your magazine. By and large EBONY has been well received by USO readers in all sections of the country.

Therefore it is with some disappointment and chagrin that we noted the full page advertisement appearing on the inside of the back cover of the February, 1947, issue. The tone of this advertisement is such a marked contrast to the general level of the content of the magazine that this regrettably vulgar note seems in our opinion to undercut everything fine and constructive that is being established by EBONY.

As an agency with a long history in interracial matters and a record of continuous efforts to bring about progress in this sphere of American life, we do not wish to expose our readers to matters of questionable taste in a Negro publication; nor can we sponsor reading materials which seem to violate the high standards that your magazine and our members are striving to achieve.

We hope that you will understand why we feel as we do about this sort of advertising. We have pointed out this considered opinion of ours because we believe so heartily in what your magazine is working toward and regret to see any material in it which weakens the positive contribution we look to you to make to American readers.

MARGARET E. KUHN

Publications Editor

U.S.O. Division Y.W.C.A.

New York, N. Y.

EBONY is free from cheap advertising which characterizes so many of our present-day magazines and newspapers.

CLARENCE HENRY JACKSON

Prairie View, Texas

I was thoroughly disgusted by the vulgar advertisement printed on the inside back cover of the February issue of EBONY. I am pretty sure that most colored people agree with me that bathroom fixtures are not proper subjects for wit. You rail against the Uncle Remus movie. I can see your point, but may I point out that your stooping to permit

EBONY

The Picture Magazine

A BOOK PUBLISHER SAYS:

"Ebony, the Negro Digest Publishing Co.'s new picture magazine . . . is edited with taste, intelligence, and a shrewd understanding of what its public wants."—Bennett Cerf, President, Random House

A VETERANS' LEADER SAYS:

" . . . we are proud of your work."—George P. Murphy, National Adjutant, United Negro & Allied Veterans of America

A FAMOUS SINGER SAYS:

"I have enjoyed each issue of your magazine."—Lena Horne

A CLERGYMAN SAYS:

"Ebony just arrived and it is a honey."—Rev. J. B. Lux, D.D., Managing Director, Extension.

AN OUTSTANDING CARTOONIST SAYS:

"The magazine is in excellent taste."—E. Simms Campbell

A MAGAZINE EDITOR SAYS:

"It is something of which the whole country can be proud."—Roy Wilkins, Editor, The Crisis.

A LABOR LEADER SAYS:

"The story Ebony tells should reach into the home of every American family."—Norman Dolnick, Publicity Director, United Packinghouse Workers.

SUBSCRIBE TODAY

And Have Ebony Delivered To Your Door Promptly And Regularly Each And Every Month

***** Clip and Mail *****

EBONY

5125 S. Calumet Ave., Chicago 13, Illinois

Enter my subscription for

☐ 1 Year at \$3.00 2 years at \$5.00
(Add \$1.00 for Canada and Pan-America, \$2.00 for foreign postage.)

Name.....

Address.....

City and State.....

☐ Payment Enclosed or ☐ Bill Me

LETTERS

(Continued)

such an advertisement for the sake of revenue is more of an insult to Negro America than any Disney film would ever be, more inclined to give them "a black eye in the opinion of white Americans."

SARAH L. SPRAGUE

Boston, Massachusetts

• ED.—Because of readers' protests, EBONY has rejected scheduled May copy of the mail order advertising described in these letters. All further advertising of this type will be subject to closest scrutiny.

SUPERLATIVES DEPT.

You are doing a grand job with your publication of EBONY. Believe me when I say the magazine is serving as an open book, telling the world how bronze Americans really live.

CHARLOTTA A. BASS
Editor-Publisher
California Eagle

Los Angeles, California

I have enjoyed reading the interesting articles in your magazine and in having visual portrayals of Negro achievement brought to me in the vivid photography you present. Such a magazine as EBONY is long overdue, and you are to be congratulated on filling a huge gap in Negro literature. It is quite likely that your picture magazine will reach far more people, and in a far more effective manner, than the numerous books published about the so-called Negro problem.

WILSON A. HEAD
Supervisor of Flanner House
Indianapolis, Indiana

Through the auspices of a Good Fairy, I have been receiving monthly copies of EBONY for some time now.

I look forward to my copies so much, and I have derived such pleasure from them that I feel I must write and congratulate you on producing such an excellent magazine. The reading matter, photographs and general layout are of the highest standard. We have no picture magazine in England that approaches the quality of EBONY.

BARBARA KER-SEYMUR
London, England

RISQUE PICTURES

I want to congratulate you on an issue I saw recently without a single item that would be offensive in a family magazine. The risque pictures may increase a magazine's circulation in a certain direction but it frightens off the quality of readership that has the character and the moral gumption to work to give Negroes a fair break.

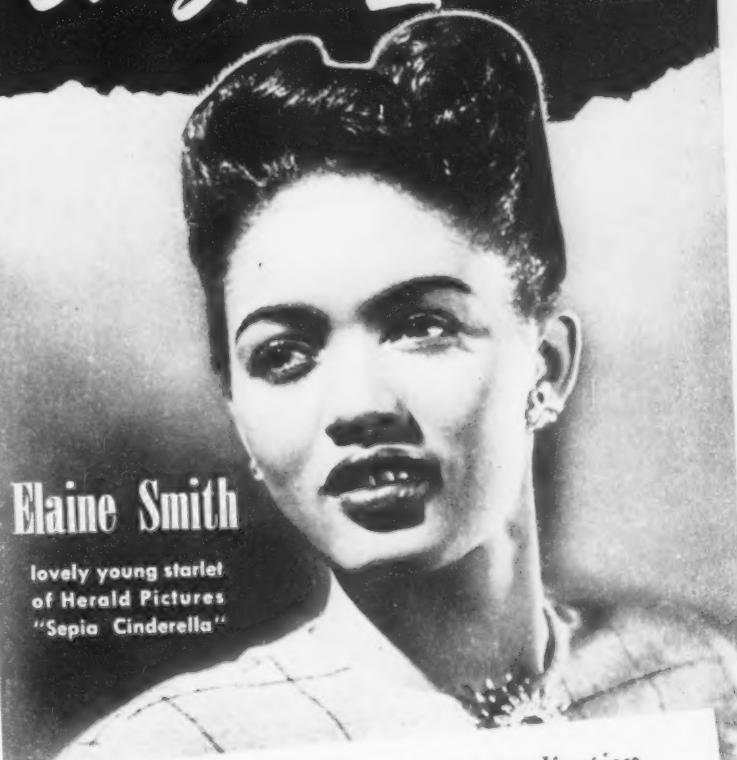
ADA P. MCCORMICK
Editor, Letter

Tucson, Arizona

NEGRO SOLDIERS

Rolf Sigg's letter regarding the poor quality of Negro troops interests me. I fought with "Wild Bill" Darby's 1st Ranger Battalion in Africa and Italy. Served on Stars and Stripes too, which

Overnight... New Hair Loveliness



Elaine Smith

lovely young starlet
of Herald Pictures
"Sepia Cinderella"

Convince Yourself with One Application of this Famous 3-WAY MEDICINAL TREATMENT

Elaine Smith, lovely movie star, uses the famous Glover's overnight 3-Way Treatment . . . and now you can give your hair new loveliness, new glamour! Prove it with your first overnight application. Glover's will brighten the natural color-tone of your hair—give it fresh, sparkling highlights—a new, soft, shining beauty! Today—try all three of these easy-to-use Glover preparations—Glover's original Mangle Medicine—GLO-VER Beauty Shampoo—Glover's Imperial Hair Dress. Use separately, or in one complete treatment. Ask for the regular sizes at any Drug Store or Drug Counter—or mail the Coupon.

FREE TRIAL SIZE—Send today for all three products in hermetically-sealed bottles, with complete instructions for the Glover's 3-Way Treatment, and useful FREE booklet, "The Scientific Care of Scalp and Hair."



Your Hair will be Lovelier with
Glover's

with massage for DANDRUFF, ANNOYING
SCALP and EXCESSIVE FALLING HAIR

N. CLAY GLOVER CO., Dept. 974
101 W. 31st St., New York 1, N.Y.

Send FREE Trial Application package in plain wrapper, by return mail, containing Glover's Mangle Medicine, GLO-VER Beauty Shampoo and Glover's Imperial Hair Dress, in hermetically-sealed bottles, with informative FREE booklet. I enclose 10c to cover packaging and postage.

Name.....

Address.....

City..... Zone..... State.....

FREE TRIAL APPLICATION

Be Glover-wise . . . glamorize with Glover's Mangle Medicine, Glo-Ver Beauty Shampoo, Glover's Hair Dress! One complete application of each in hermetically-sealed bottles—all three in free Sampler Package not sold in stores. Mail Coupon today.

Continued on Next Page

ADVICE TO READERS FOR BAD SKIN

Stop Worrying Now About Pimples, Blackheads And
Other Externally Caused Skin Troubles

JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars whom you admire, as well as the beautiful models who have lovely, soft white skin, were all born *just like you* with a lovely smooth skin?

The truth is that many girls and women do not give their skin a chance to show off the natural beauty that lies hidden underneath those externally caused pimples, blackheads and irritations. For almost anyone can have the natural, normal complexion which is in itself beauty. All you have to do is follow a few amazingly simple rules.

Many women shut themselves out of the thrills of life—dates, romance, popularity, social and business success—only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—take my word for it!—no matter how discouraged you may be this very minute about those externally caused skin miseries.

Medical science gives us the truth about a lovely skin. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time cause the pores to become larger and more susceptible to dirt particles, dust and infection. These open pores begin to form blackheads which become infected and bring you the humiliation of pimples, blackheads or other blemishes. When you neglect your skin by not giving it the necessary care,



you leave yourself wide open to externally caused skin miseries. Yet proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine



A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the double treatment

it needs and watch those skin blemishes go away.

skin gives you or the embarrassment of an ugly, *unbeautiful* skin that makes you want to hide your face.

The double Viderm treatment is a formula prescribed by a skin doctor with amazing success, and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an anti-septic upon your pores. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too—in fact, *your money will be refunded if it doesn't*. Use it for only ten days. You have everything to gain



and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clear, smooth complexion may come true in ten days or less.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Incidentally, while your two jars and the doctor's directions are on their way to you, be sure to wash your face as often as necessary. First use warm water, then cleanse with water as cold as you can stand it, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully. Then go right to it and let these two fine formulas help your dreams of a beautiful skin come true.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 99, New York 2, N. Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it!—the treatment must work for you, or it doesn't cost you a cent.

LETTERS (Continued)

enabled me to observe Allied actions elsewhere.

It's official that over 90 per cent of Negro personnel were automatically placed in rear service outfits. Hence, it would be impossible to generalize on whether Negroes make excellent or lousy combat troops because they weren't given a fair chance to prove one way or the other.

Rolf believes "A company of Japs or Nazis would scatter several battalions of Negroes to the four winds." Such a statement could only be childish prejudice. I'm sure that even Rolf knows that enemy troops were generally far superior to our soldiers, white and black. Which was natural since those boys were stripping automatic weapons when we were sipping ice cream sodas.

Surely Mr. Sigg knows of the complete routs of our "white" divisions suffered when faced with an equally strong or even weaker forces of the enemy. Examples: The great Tunisian retreats (where my own white derriere scrambled toward pleasanter quarters); the retreats in Italy; and the Battle of the Bulge. In these situations one witnessed America's finest trained divisions scam rearward in great panic.

It is known now that our great victories were based upon overwhelming odds against the enemy. Many of the captured Nazi generals complained that this was very unsportsmanlike.

So if brother Sigg can believe that Negro combat troops stink because two black divisions were put to rout, he can also believe that white combat troops ain't so hot, because many more of their divisions were scattered by the enemy. Both conclusions would be based on very poor reasoning.

If we set aside prejudice and emotions for a while we find that humans of any skin color react pretty much the same in the face of life and death battles. I'm sure that Negro soldiers have their human quota of death-fears and desires to live. Place Mr. Sigg and Nat King Cole on a flat terrain being splattered by machine gun fire. Who can claim to know which guy is going to run faster???

PHIL STERN

Hollywood, California

LETTERS WANTED

Would you help me to contact young colored Americans of both sexes with a view to correspondence, especially those who are either students of or practice occupational therapy, professionally.

I am colored, 24 years old, 6 feet tall, weigh 157 lbs., and a student of occupational therapy at the St. Andrews Hospital College. I am a Bachelor of Science and have recently been demobilized after five years' service as a pilot with the Royal Air Force. I am interested in athletics, literature, music and the theatre, and would welcome letters.

E. (TED) A. BRAITHWAITE

Rowan Villa
St. Andrews Hospital
Cliftonville,
Northampton, England

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EBONY

VOL. II, NO. 6

APRIL, 1947

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COVER

Marian Anderson is the most respected, most admired woman of Negro America. Her photo has appeared in newspapers and magazines around the world with more frequency than perhaps any other U.S. Negro except Joe Louis. She is one of the only two Negroes who have made the cover of Time Magazine (the other is Walter White). Her dignity and stature are unquestioned by white America. Photog Bob Leavitt, who died recently after a long career with Look, has captured Marian Anderson's true grandeur in this month's EBONY cover.



EBONY PICTURES

The following is a page-by-page listing of the sources of photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom.

9—FRITZ HENLE

10—EDNA GUY

11—FRITZ HENLE

12—FRITZ HENLE, EDNA GUY

13—FRITZ HENLE, EDNA GUY

14—HANS KNOPF-PIX, SOVOTO

15 to 18—WAYNE MILLER

19 to 22—RICHARD SAUNDERS-BLACK STAR

23—THREE LIONS

24—EARL LEAF-GUILLETTE

25—THREE LIONS

26—THREE LIONS, EARL LEAF-GUILLETTE

27—EARL LEAF-GUILLETTE

28 to 31—JOE COVELLO-BLACK STAR

32 to 35—WAYNE MILLER

37—WAYNE MILLER

38, 39—PARAMOUNT PICTURES

40 to 43—STEPHEN DEUTCH

44—EDNA GUY

45—STEPHEN DEUTCH

46—PHIL STERN

48 to 50—MARJORIE PARSONS - AMERICAN RED CROSS

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BACKSTAGE



RUNNING through the mail bag the other day, we noticed that EBONY seems to be branching out into more than just a magazine. In a way we've become sort of a combination general store, service bureau and post exchange for our faithful readers, some of whom must believe we're capable of miracles. For instance, there's the chap who sent this request on a penny post card:

"I would appreciate it very much if you would send me all the information possible about the Negroes. I need this information for school."

That's not the kind of request we're capable of fulfilling, any more than the one from the gentleman who wrote: "Please send me a list of all spicy literature you publish."

But occasionally we can be of help and we do our best. For instance, when glamorous Josephine Baker in Paris found herself without addresses for her American friends to whom she wanted to send Christmas cards, she sent the batch to us to put in the mail for her. Another similar case is that of sailor Donald Jefferson (USN 507-55-08) of Los Angeles, who lost his address book. He's now at Fleet Training Center in Bremerton, Washington, and wants us to print his picture (see above) so that his friends will remember him and drop him a line.

We had to say "No" to a Mississippi man who sent us a request for a lady who would become his wife. Enclosed was his photo with a note saying he was disgusted with the women he knew. Another fellow, reading that Virgin Islands' Governor Hastie had a millionaire father-in-law, wanted us to help him get a loan.

Speaking of EBONY's popularity, it might be well to warn that several photographers in the New York and Chicago area have been claiming to represent EBONY in order to open doors for their cameras. This is to warn the public to check with the editors in all doubtful cases.

To wind up this month's peek behind the editor's door, a preview of next month's table of contents includes an exciting story of a "Lady Boxing Manager" (above) and a revealing feature on Tin Pan Alley called "How To Sell A Song." If you're one of the innumerable would-be composers who answers those ads on selling lyrics, you won't want to miss this expose.

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A Day At Marian Anderson's Country Hideaway



Walking alone through a hill-top field of daisies and Queen Anne's lace is Marian Anderson's favorite pleasure when she returns to Marianna after eight months before the footlights. Flowers are among the singer's pet hobbies.

MARIAN ANDERSON, called the world's greatest singer by many music critics, is happiest when giving her songs to audiences from Moscow to Memphis and winning their applause.

But between those evenings stretch long, stiff days in Pullman drawing rooms and long, lonely nights in cheerless hotel rooms. For eight long months of concert work, it is one railroad station after another.

Little wonder that all year long Marian Anderson dreams of her four wonderful months at Marianna, her 105-acre country hideaway

of gently-rising Connecticut hills, covered with fern, iris, pansies and the stone walls so typical of New England. The quiet Mill Brook retreat is a restful background for the singer who annually has one of the most strenuous schedules in concert history. Overlooking the lush Housatonic River Valley below, her expansive estate gives her the peace and privacy she longs for all winter.

Marianna, the estate's name, is a combination of the singer's name and her mother's. One wing is reserved for occasional visits from her mother and sister. But aside from

these welcome guests, Miss Anderson is pretty much alone with her husband, Orpheus "Razz" Fisher, a successful New York architect. Although she says her neighbors are "lovely" (they include Lily Pons, Lawrence Tibbett and Geraldine Farrar), she cares little for entertaining other than a few close friends.

She seldom leaves Marianna at all, except to ride her horse Brown Jug across the hilly country roads early in the morning.

She likes to think of herself as "just a plain dirt farmer."

Continued On Next Page

Home Life At Marianna



Marianna's main building is a Victorian farmhouse which husband Orpheus Fisher remodeled after its purchase from a N.Y. Stock Exchange member. Painted white and trimmed with green, its sprawling informality is amply rounded with sun decks and a flagstone terrace. Swimming pool (below) is 80 by 120 feet (11 feet deep).



UNTIL she purchased a serene plot of Connecticut hills seven years ago, Marian Anderson's friends thought her destined to be forever rootless, a career-woman who travelled the world's great cities, singing before kings and presidents. Her only home life was found in brief stopovers with her mother and sisters in her home town of Philadelphia.

But in 1940 she began cancelling summer engagements in order to spend the summer months at Marianna. Her friends still worried; she was a "bachelor-girl," which they thought almost as lonely as being homeless.

Everyone was caught off guard in 1943 when she slipped away to Bethel, Connecticut, to marry childhood sweetheart Orpheus Fisher.

Marian Anderson had always said that an artist's life belonged to her work until she had reached the top, and before that she would not be free to marry. But she was mistaken; her best concerts were given after her marriage. Critics instantly noted a new warmth and freedom in her singing, and attributed it to her marriage. As her husband phrased it, marriage had "put Marian's feet on the ground."

When she calls herself "just a plain dirt farmer," Miss Anderson is not trying to present a new angle to publicity men whose latest vogue is to photograph Hollywood starlets and circus aerialists alike in organdy aprons, captioned "Just a simple homebody at heart. . . ." A summer in Mill Pond is a real escape from the limelight, which a natural reserve has always made distasteful to her anyway. She will not admit photographers to the more intimate rooms of her home, nor will she pose with her tall, genial husband, whom she reluctantly describes only as having "a rather nice personality."

Miss Anderson takes part in the life of the community as much as is possible; she spoke for the local Community Fund Drive and sang for War Bond shows in the area. This summer will find her and her husband even more earnestly dirt farmers when they enter their produce to compete with that of old-time farmers at the famed Danbury Fair.

The farm, which has given them so much happiness, was not secured without heartache. Miss Anderson's manager and close friend, Sol Hurok, recalls, "I cannot tell how many farms were flatly refused her, how many times the price unaccountably soared as soon as it was known that the prospective purchaser was Marian Anderson. I suppose the sudden leap in price was sometimes caused by a desire to get what the traffic would bear; Marian, after all, is known to be one of the five top-income artists in the musical field. But all too often the attitude was that if a Negro woman wanted to buy the place she would have to pay heavily for it."

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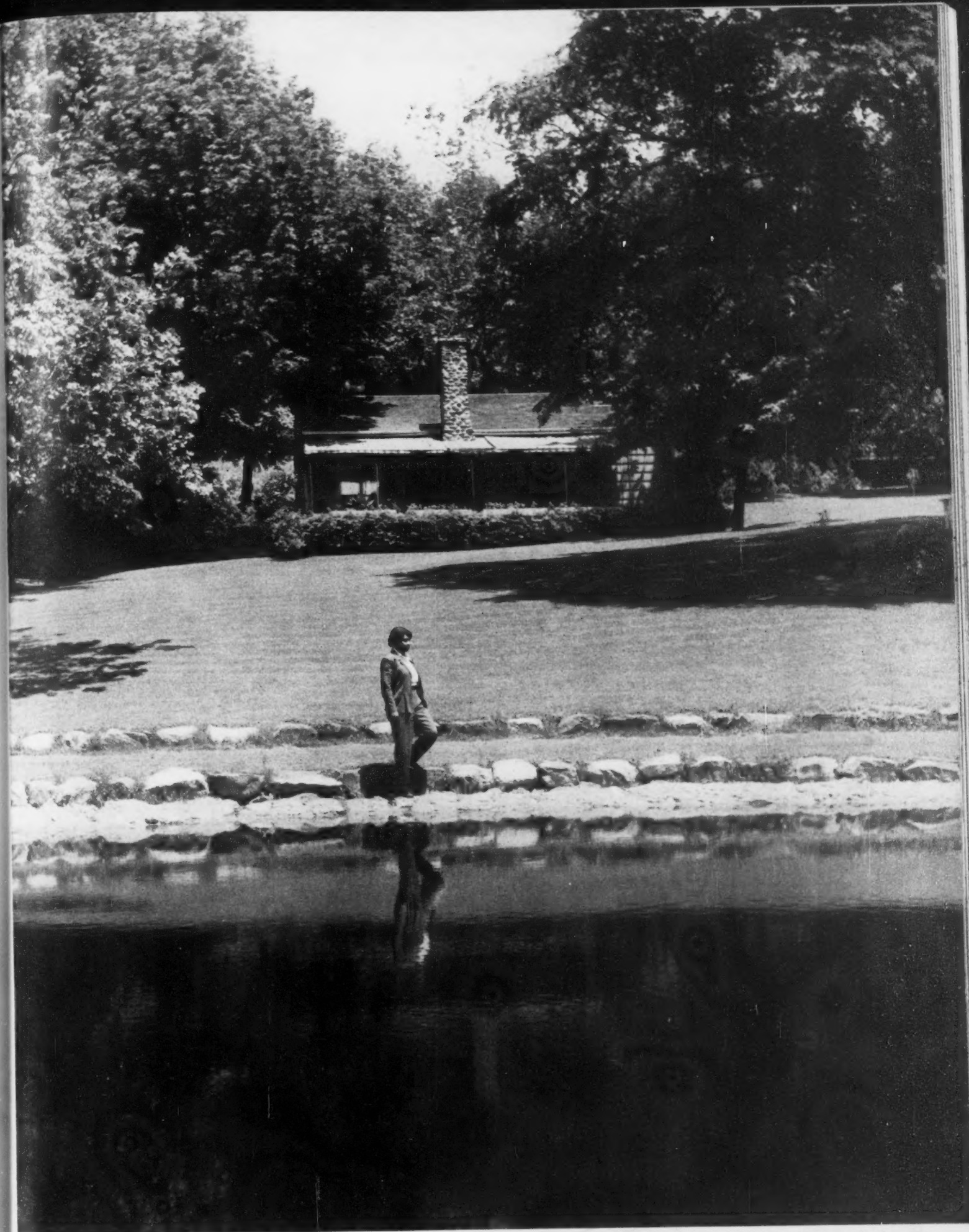
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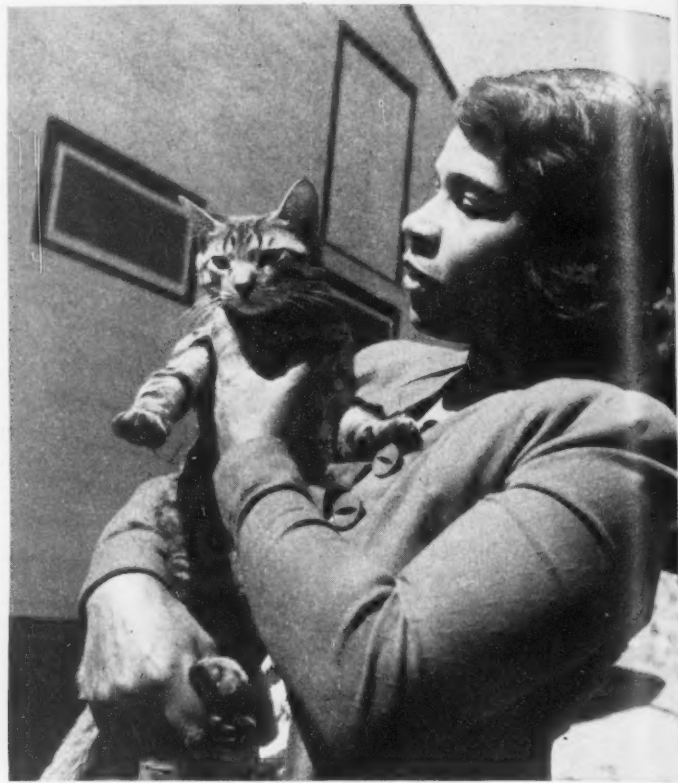
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Studio, designed by her husband, is a one-room cottage where Miss Anderson practices four hours daily. After her work, the singer leaves the studio to stop by the wide brook which runs through her shady rock-garden into the natural swimming pool. Rear of grey and white building is brightened by porchful of giant geraniums.



Favorite calf gets its face washed. Marianna supplies all its own cream, milk and butter. Estate also takes pride in two lady pigs and four baby pigs.



Tiger-cat Timothy is a great favorite of singer. There are also four dogs at Marianna—Falla, a Kerry Blue; Rex, an airedale; and a pair of German shepherds.

IN pre-Marianna days, Miss Anderson's intimate friends guessed at her desire for a home by the contents of the fifteen pieces of luggage with which she always travelled. Only one contained clothes; in the others were a nest of cooking pans with which to pep up dull hotel-fare, a small iron she used to press her own concert gowns, a sewing-machine, patterns and fabrics, a phonograph, and her own recording machine.

Much of her summer time is spent running that same sewing-machine, which she describes as her favorite sport. All of her drapes and slipcovers, as well as her summer clothes, are made by her own hands.

Those who know her only as a queenly figure in embroidered silks and satins might not recognize her summer personality, for at the end of May the exquisite Paul Engel designs are folded away, and she dons her favorite

slacks and summer cottons, which she wears with moccasins or sandals, as innocent of stockings as any teen-ager. However, her favorite hobby is still collecting rare and luxurious fabrics, especially very soft satin, preferably white. Her prize piece is Bagarra, made by the African tribe which the British dubbed Fuzzy Wuzzies. Other hobbies, like raising German shepherds for show and sale, she shares with her husband.



Brown Jug is Miss Anderson's special mount. Farm also has ducks and chickens, is quite self-sufficient with vegetables grown at Marianna kept in a deep-freeze unit. Surplus produce, including grapes and apples, is sold in nearby Danbury. Farm is planted with "every kind of vegetable except sweet potatoes. We even grow melons," says the singer.



In her studio, Miss Anderson follows music and listens to a playback of her own voice on a Presto home recorder (background). She checks stanzas she considers imperfect, records until she is satisfied. Grass matting and furniture she brought from Honolulu the year before Pearl Harbor. She made drapes herself.

She Finds Fun In Looking After Affairs Of Marianna

PRACTICE takes up a good part of Marian Anderson's day.

Sturdy accompanist Franz Rupp is at Marianna from Monday to Thursday to work with her on polishing and perfecting new programs for the new season.

Because she is busy working, Miss Anderson employs a housekeeper, several other servants as well as a mixed staff of farm assistants, although she takes great pleasure in looking after things personally when she is at home. Her favorite spot in the big white-shingled house is the sitting room. Touches of red in the curtains (which she made herself) and brightly polished brass andirons and fire implements accent the room, which is in varied tones of green. A painting by Tious in the room was a Christmas gift from her husband. Her husband's books on art interest her as much as she likes her own on music.

When she is not busy rehearsing, she finds outlets for her domestic yearning by gardening in her informal flower beds. Roses and Madonna Lilies are her favorites. She takes pride in planning meals of food raised on their own land and cooking over her outdoor fireplace.

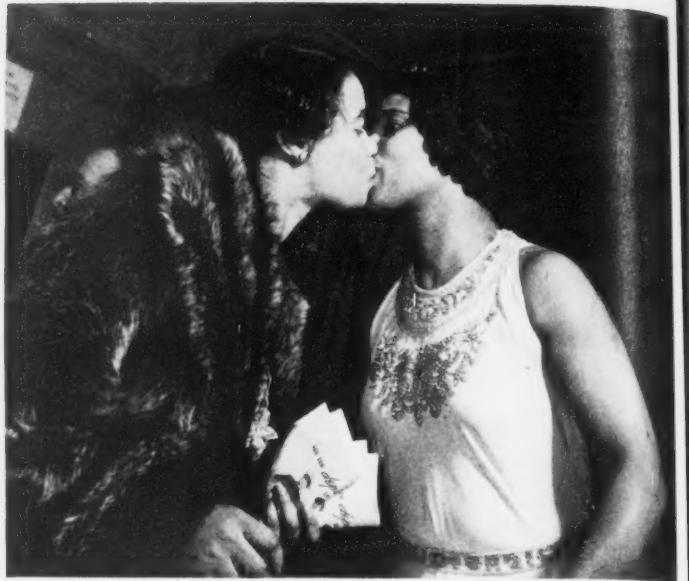
Manager Hurok is grateful to the swimming pool, says he could never have lured her away from her first summer on the farm were it not to give two concerts "for the benefit of the swimming pool." The pool has a nearby bathhouse equipped with showers.



Accompanist Franz Rupp commutes from New York to practice with Miss Anderson. A Southern concert manager once demanded that they not hold hands when taking bows, claiming riot would start. They ignored advice and were cheered.



Mother Anna congratulates Miss Anderson after a concert at Carnegie Hall. Singer says her greatest moment in life came when she could tell her mother, an ex-school teacher from Virginia, that she no longer need take in laundry.



Kiss of congratulation is given Marian by her sister after concert. One sister, Alice Anderson, takes charge of Marian's correspondence and concert dates. The other, Mrs. Ethel Depriest, lives in Philadelphia with her mother.

Marian Worships Mother, Phones Her at Home Daily

TO THIS day, Marian Anderson worships her mother, says her life "influenced me and meant more to me than anything else." She telephones her mother daily and the conversation still ends with Mrs. Anderson asking, "And when are you coming home?"

Marian always asks her mother to attend concerts within a hundred mile radius of her Philadelphia home. And Mrs. Anderson always manages to be there, watching her daughter in ecstatic admiration.

Once an excited dowager sitting beside her at a concert frantically applauded a number and turned to the small figure in black next to her to whisper, "Good heavens, woman, how can you sit there like a bump on a log? Don't you know a great artist when you hear one?"



Concert tours have taken Marian Anderson all over the world. Here she is in Moscow in 1935 being welcomed at the train by a committee from State Philharmonic Orchestra, with which she later sang. She makes frequent tours in Europe, travels South every second year. But she always manages to get back to Marianna for four months a year.

LAWYERS

Corps of 1300 Negro attorneys lifts race to new high in dignity

IN LITTLE more than a century, the American legal profession has seen Negro lawyers advance from a handful of obscure attorneys practicing in minor courts to a powerful corps of 1,300 barristers of eloquence and militance who have carried the colored man's petitions for freedom and justice to the highest courts in the land.

Ever since ex-errand boy Robert Morris became, at 21, the first U. S. Negro lawyer in 1843 in Boston, colored counsellors-at-law have been called upon to bear a large share of the battle to make American democracy inclusive of the Negro. With brilliant rhetoric and shrewd, sharp logic, they have triumphed over intolerance and bigotry where others, Negro and white, have failed.

The lot of the dark-skinned lawyer has not always been easy; he has gone into court in many cases with professional limitations (in some states, he is barred from law libraries) to face prejudiced juries and judges. But today the Negro lawyer stands as a solid base through which men of color have become articulate in the courts and have reached a new high in dignity by insisting on their legal rights.

Legal victories engineered by Negro counsel go far beyond the interests of Negroes alone; where decisions colored by prejudice have been reversed, white citizens have benefited from bolstering of the basic principle of due process of law.

The 1,300 Negro lawyers in the nation are far from enough to go around. There is only one for every 10,000 Negro citizens, an inadequacy glaringly pointed up by the one Caucasian attorney per 700 whites.

Negro lawyers are fewest where the need is greatest—in the Deep South. Louisiana's 887,000 Negroes have but three attorneys, Alabama's 1,000,000 the same number. Chicago, with 350,000 Negro residents, boasts more colored lawyers than all nine Southern states in which live more than 9,000,000 Negroes.

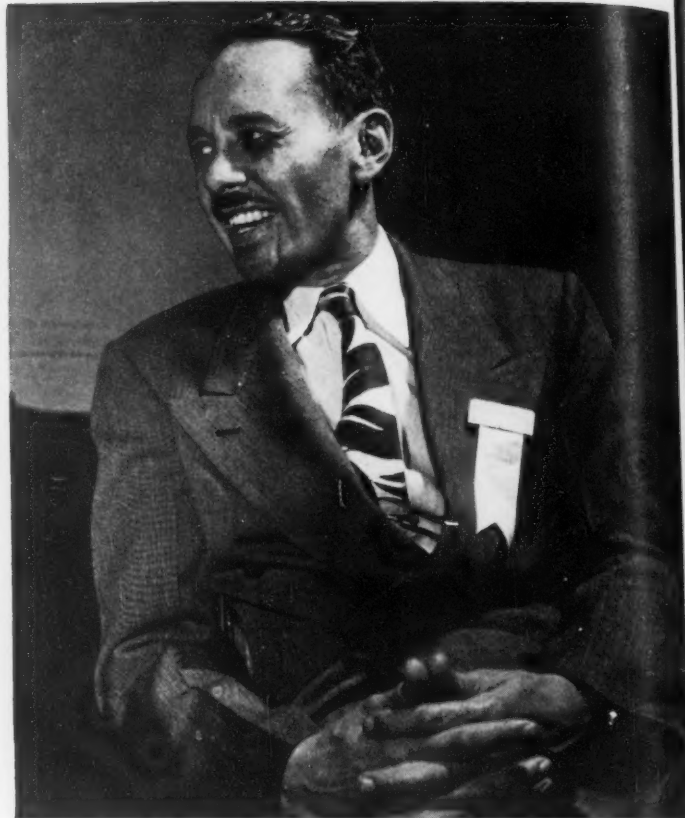
But as the light of war-created liberalism penetrates to the darkest recesses of the South, the number of Negro attorneys is on the upgrade. Perhaps the most outstanding legal mind below the Mason and Dixon Line is West Indian-born Z. Alexander Looby, who recently helped win acquittal for 23 of 25 Negroes charged with "attempted murder" as the aftermath of the Columbia, Tenn., race violence. Probably the richest Negro lawyer in the South is Dr. Sidney D. Redmond, Jackson, Miss., who is Republican state chairman, and who enjoys a lucrative medical practice.



Earl B. Dickerson, 55, keen-witted and hard-working, is one of the most successful lawyers in the U. S., president of the National Bar Association. One of the few Negro corporation lawyers in the country, he has been successful in courts but a loser in politics ever since he bucked the powerful Kelly-Nash machine in Chicago after a term as alderman. Later he became one of the original members of President Roosevelt's Fair Employment Practice Committee. He is now general counsel of the Supreme Liberty Life Insurance Company.



Thurgood S. Marshall, 38, has travelled up to 50,000 miles a year in battling cases all over the nation as special counsel for the NAACP. His most notable victory came before the U. S. Supreme Court in the Texas primary case which gave Southern Negroes the right to vote and won for him the Spingarn Medal in 1946.



Loren Miller, 43, has been one of the foremost battlers against residential restrictive covenants, probably was the first U. S. lawyer to get a clearcut court verdict against them when a Los Angeles judge ruled such agreements violated the 14th Amendment. Nebraska-born, he formerly practiced law in Kansas.

CRUSADERS AND POLITICIANS

NEGRO ATTORNEYS were pleading court cases 90 years ago when Chief Justice Roger B. Taney ruled that Negroes "had no rights which a white man was bound to respect." One of the most outstanding colored lawyers of that day was John Mercer Langston, born a slave and later a congressman from Virginia.

Langston is symbolic of both the crusaders and politicians among Negro lawyers. For colored barristers have found that crusading in the courts and politicking in legislatures and

congress go hand in hand in seeking recognition of the citizenship rights of their race.

The NAACP, biggest Negro organization in the country, long has rested heavily on its brawny legal arm to win equal rights for Negroes but last year it decided to go into politics to implement its court offensive.

Negro lawyers have risen high in politics by clambering up the rungs of both the Democratic and Republican ladders. Twelve judge-ships are held by Negroes (two Federal and



Z. Alexander Looby, 58, is an ex-economics professor at Fisk University who has become one of Tennessee's most feared and respected lawyers for his legal learning which he employs in defending Negroes.



Belford V. Lawson, Jr., 41, has fought many civil rights cases in Washington, D. C., where he maintains offices with his wife, Marjorie Mackenzie. He is a former Michigan U. football star and ex-insurance agent.



William Henry Huff, 59, now of Chicago, is an ex-porter and pharmacist who became a lawyer at the age of 49. A native of Georgia, he has specialized in fighting peonage, has won freedom for more than 150 Negroes.



William T. Andrews, 47, is now in his 14th year as a Democratic member of the New York State Legislature for Harlem's 12th District. More than 20 bills bearing his name have become law in N. Y. State.

six in New York City). Commonplace are Negroes functioning as assistant district attorneys in a number of states.

This year, the 84th since the Emancipation Proclamation and the 90th since Justice Taney's infamous Dred Scott decision, finds many a Negro lawyer qualified for practice before the U. S. Supreme Court. Seriously discussed in high legal and political circles is the possibility of a Negro member of the highest court in the not-too-distant future.



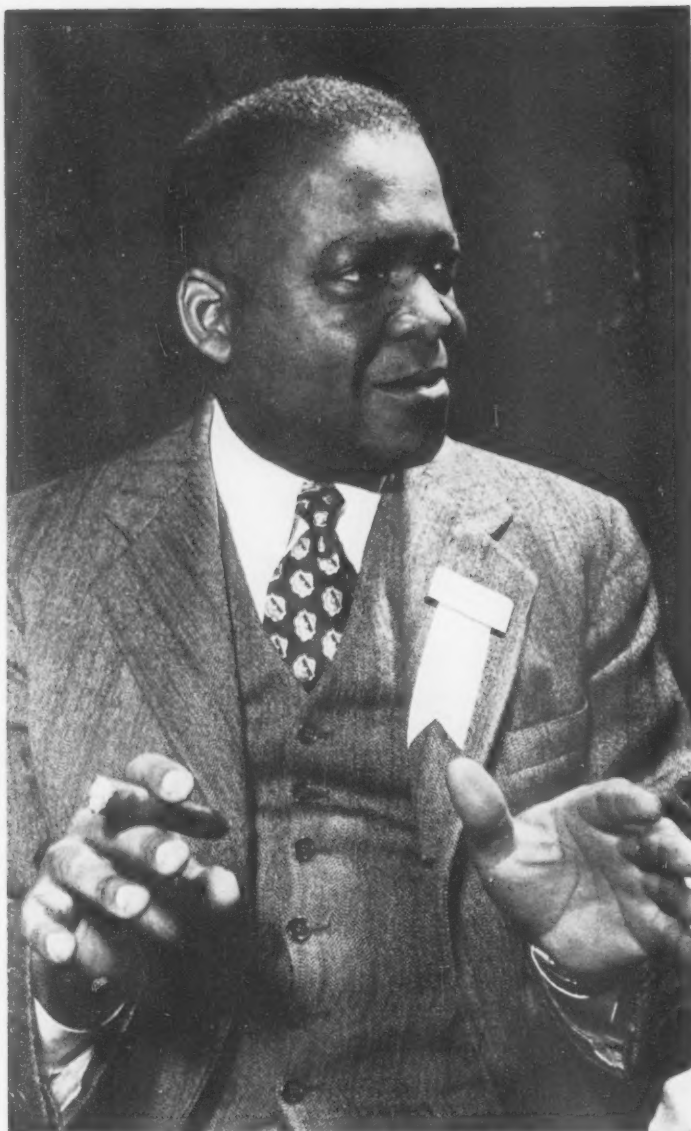
Charles W. Anderson, Jr., 40, was first Negro elected to Kentucky Legislature since Reconstruction. Louisville-born, he has been high in state GOP politics, served two terms as president of National Bar Association.



Judge Perry B. Jackson, 51, is the first Negro to sit on the bench of the Municipal Court of Cleveland. Though a Republican, he was elected to the judgeship for a 6-year term in 1945 on a non-partisan ticket. Born in Zanesville, Ohio, he got his law degree from Western Reserve University at the age of 26 and rapidly worked his way up in politics. He was a councilman and state legislator before winning his judgeship.



Judge Wendell E. Green, 60, was the second Negro municipal judge elected in Chicago, won on the Democratic slate in 1942. Born in Topeka, Kansas, he was a brilliant student at the University of Chicago law school. Active in South Side politics on behalf of Mayor Edward J. Kelly, he was a civil service commissioner for seven years prior to his election as a judge. First Chicago Negro judge was Republican Albert B. George.



George M. Johnson, 46, is dean of Howard University's Law School. Appointed general counsel to President Roosevelt's Fair Employment Practice Committee in 1943, he held that post until the committee's death in 1945. When he was assistant tax counsel to the state of California in 1933-40, he was a straight Republican; he now describes himself as a non-partisan in politics.

HOWARD IS OLDEST, BIGGEST OF SIX NEGRO LAW SCHOOLS

THE NATION'S oldest and largest Negro law school at Howard University is one of six small colored institutions devoted to the teaching of Blackstone. It opened its doors in 1869, under the guidance of ex-slave Professor John Mercer Langston, with six students. In its 75 years, Howard has scattered some 1,317 law graduates all over the land. Its ex-dean, William Henry Hastie, today holds the highest office ever awarded a Negro in the U. S.—governor of the Virgin Islands.

Only other Negro law school approved by the Association of American Law Schools is the minuscule department established in 1939 by Lincoln University in Missouri in answer to the U. S. Supreme Court's historic ruling in the case of Lloyd Gaines who had been denied law training at the all-white University of Missouri. The other four schools are the Kent College of Law in Nashville, Central Law School in Louisville, Robert Terrell Law School in Washington, D. C., and the North Carolina College for Negroes Law School in Durham, N. C.

Since the Gaines decision the fight to widen Negro opportunities for a law education has been carried deeper into the South. Following the path marked by Gaines, Herman M. Sweatt, a Texas Negro, applied for admittance to the University of Texas Law School and was promptly rejected. NAACP attorneys took up Sweatt's case, brought an action against the University's Board of Regents to compel admittance of Sweatt. Last June District Judge Roy C. Archer of Houston ordered the university to establish a law school for Negroes within six months or admit Sweatt to its own law department. The university fought back bitterly, enlisting the support of State Attorney General Grover Sellers who, in an unprecedented action, entered Judge Archer's court last December to urge dismissal of the NAACP petition. Archer complied by dismissing the action.

The decision was hailed as a victory for the forces of segregated education in Texas and will probably result in the creation of another Jim Crow law school. Attorney General Sellers' plea for dismissal was strengthened by a resolution passed by the Board of Regents of Jim Crow Texas A. & M. College. The resolution stated that the college would soon set up a separate law school for Negroes.

Further north in Chicago an important gain was registered in the appointment to the University of Chicago's Law School faculty of Negro lawyer W. Robert Ming, one-time professor of law at Howard. Ming, an alumnus of Chicago, began work December 15 with the rank of associate professor.



Euclid L. Taylor, 41, top Negro criminal lawyer in the U. S., has a remarkable record of winning 91 consecutive murder cases. As Chicago assistant state's attorney in 1932, he drew up extradition papers returning financier Samuel Insull to U. S. from Greece.



Theophilus M. Mann, 45, recently resumed his Chicago law practice after six years in the Army where he rose to rank of lieutenant-colonel. As PWA attorney, he submitted legal opinion on which was based construction of Chicago's subway.



Raymond Pace Alexander, 50, is a versatile Harvard Law School product. A brilliant trial lawyer, he has won several important Philadelphia civil rights cases but is equally at home in divorce courts or representing accused murderers.

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Shiny new "amputee auto" gets the once-over from Tennessee-born nurse Carolyn Adams and brunette Evelyn Gleberman of Bronx, who have stolen a few minutes from their duties. Says owner Doug Willis, "Flip this switch and the floor pedals are useless; then everything is done by hand. Flip it back and anybody with legs can drive."

AMPUTEE AUTO

Crippled Negro vet gets
new model 'legs on wheels'

ALTHOUGH paralyzed from the waist down ever since he was pinioned under an Army truck in Australia, veteran Douglas Willis considers himself lucky. He recently became one of the first two New Yorkers to own a new 1946 Ford equipped with hand-operated brakes, clutch and accelerator.

Willis, 38, will never stand without crutches but he's beginning to feel a bit like his pre-war

self with his new "legs on wheels."

With his wheelchair and crutches stowed in the back seat of his new "amputee auto" (\$1,340 cost paid by Veterans Administration) he is able to visit his family in Staten Island on weekends or drive around his buddies at the Kingsbridge Veterans' Hospital in the Bronx. In his first three weeks of ownership, he rolled up 633 miles on his speedometer.

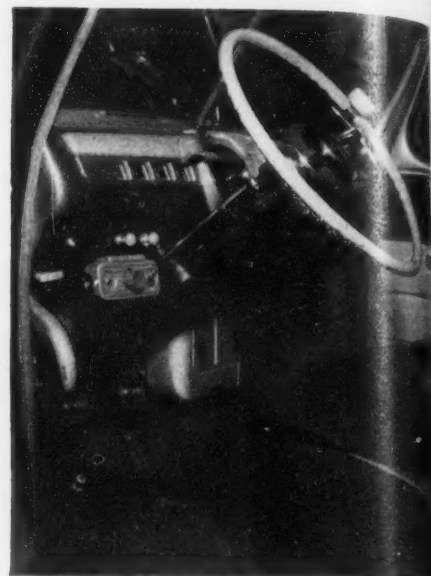
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1 Portable phone is wheeled up to Willis' hospital bed. "Honey, I'll be home for dinner," he tells his wife. Trapeze over his bed helps him swing into wheelchair.



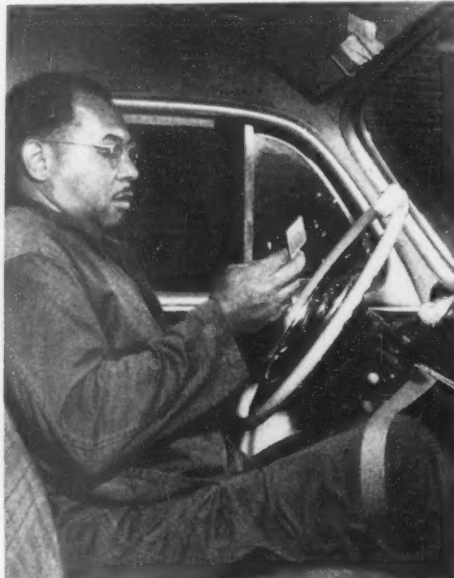
2 "Going down to the parking-lot," Willis tells the elevator man. His folding wheelchair has rubber wheels, removable sides.



3 Lever at wheel's left is brake when pushed up, gas pedal when pulled down. Clutch is automatic, light-beam is controlled by hand.



4 Pulling himself up into car by grasping steering wheel, Willis stows his folding wheel-chair away in the back seat.



5 Canvas belt straps his legs loosely together "to keep them from flopping around." Willis makes sure he has his specially inscribed drivers license with him.



6 Leaving the hospital's gates, Willis greets cop on duty there. Total of 14,000 have applied for amputee cars, only a few thousand delivered to date.



7 Arriving at home, Willis leads wife Sadie and step-daughter Connie in grace before Sunday dinner. They live in interracial housing project.



8 After dinner, Willis and his wife settle down to a quiet evening at home over a game of Chinese checkers. He usually wins game.



9 Weekend over, Willis heads back to the hospital down the ramp to his car. Ramp was especially constructed for his wheel chair by housing project.



Life preserver, which GIs dubbed "Mae West" is strapped on Willis as he gets ready for his regular swimming exercises. Hospital attendant Joseph Booker accompanies him and nine other paraplegias to Evander Childs High School pool.



Hydrotherapist urges Willis to grasp his shoulders and let himself slip from the pool's edge, where two assistants have placed him, into the water. In contrast to his unused legs, Willis' arms have become doubly powerful from much use.

NEW AUTO HELPS BRING VET WILLIS BACK TO NORMAL LIFE

NEXT to walking again (an unlikely prospect for paraplegias), most vets want to forget their handicaps, shrug off the aid of families and nurses, go where they want, support themselves and live a normal family life. All this is in prospect for Douglas Willis, for his injury was low enough on the spine so that the top half of his body is as good as ever.

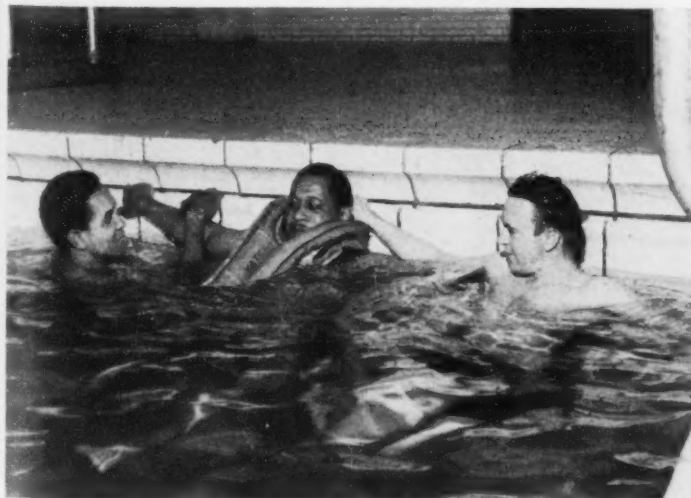
His auto, for which he applied a year ago, is one of the final steps in his rehabilitation as an ordinary citizen. But there were many more obstacles for him to conquer before he found the courage to leave, even very briefly, the security, routine and relative anonymity of the veterans hospitals which have sheltered

him for nearly three years. Getting home week-ends helps in the necessary adjustment.

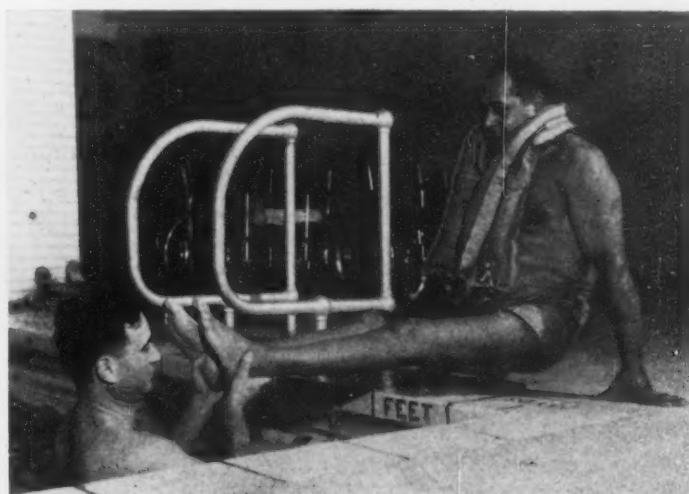
How to face a staring world and an oversolicitous family is every vet's private problem. Hospital sports, college credit courses, and training in printing, plastics, watchmaking, photography give him only part of the necessary poise.

But making the "good" part of a body strong enough to compensate for the useless part is a battle all handicapped vets face. Willis' arms had been only normally developed by his old job of filling the Automat's rotating cabinets; today he has doubled their power. Bowling from a wheelchair helps, as

do the trapeze-like bars over paraplegias' beds, toilets, and bathtubs. Crutch-walking, weekly trips to the swimming pool and planned exercises have made Doug Willis strong. Willis served two years with the 577th Ordnance Ammunition Company. Every winter he will remember being pinned under a convoy truck in Australia, for his legs ache in cold weather. Nevertheless, he has escaped the hospital's cynical joviality. . . . "Nurse, is it true that nobody loves a flat man?" or "What was I doing in that foxhole? I'm an atheist!" . . . because he'll be getting out soon, and then he will be independent of everyone, and free to drive where he likes.



Swimming is best exercise for paralyzed man as it tones up muscles of entire body. Willis lives up to his nickname of "Sleepy" as he swims with paralyzed buddies John Marshall and George Brock.



Push-ups strengthen Doug Willis' arms so that he can walk on crutches without letting his body's 198 pounds exhaust his shoulder muscles. Lester Bernar, director of physical education, holds Willis' feet.



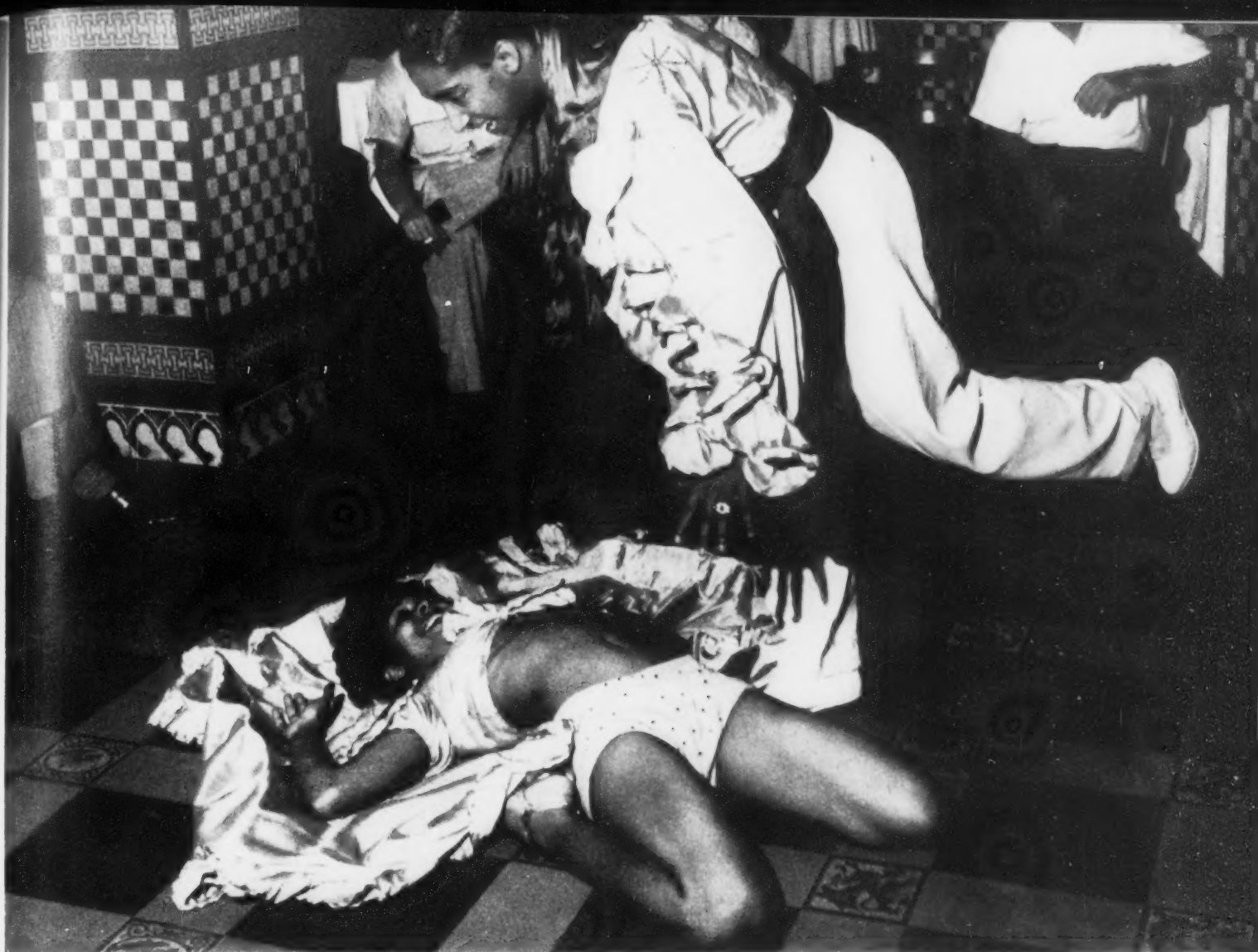
Piano lessons give Willis a big kick, although he is not yet a keyboard star. Typing lessons keep his fingers nimble. He is testing them now at Bulova watch school, where in one year he can learn repairs, and watchmaking in two.



Reading books projected on ceiling by movie-like device are Willis and Ernie Autry, paralyzed from shoulders down by a truck accident a few weeks after his discharge. Ernie controls device with body pressure on mechanism at his shoulder.



Sheep kept by hospital for experiments likes pretzels fed it by Doug and pal Anita Bloom. Paralyzed since a mysterious thumb infection in Texas, Anita has been refused a hand-drive auto. Congress says since she was in original WAAC (Army Auxiliary), not later WAC, and thus "not in uniform of her country," she cannot get amputee auto.



Climax of Afro-Cuban rumba sees girl sink to floor in submission to long-tantalized male partner. Her undulating torso keeps rhythm with authentic African drums as he covers her body, snatches handkerchief from her mouth with his teeth. This team of Cacha and Pepe gives a relatively sedate exhibition at Ciro's.

THE RUMBA

Dance, originated by African slaves, too sexy for U. S. ballrooms

THE SHARP flavor which African slaves brought to Cuba four centuries ago soaked like rum into Caribbean folk culture; few Cuban dances cannot be traced back to a Negro heritage. Take el son, el tango congo, la conga, la comparsita, la bamba, or, best of all, take la rumba. . . .

Its drum rhythms come from the sharp, rebellious tomtoms of Africans forced to worship their gods in a strange land. In the pantomimed Nanigo rites, in the Yoruba rituals still performed in Cuba, one can clearly hear the basic rumba drumming and see the footwork done now in waterfront bistros.

Most U. S. rumba artists who pride themselves on their swivel hips cannot do the real rumba, nor have most of them even seen it. For the rumba is so frankly and intensely a sexy lover's dance that it would hardly be permitted on these Puritan shores.

To see the real rumba, one would have to

travel to Havana's wharves, where Cuba's seamen and slum girls drink rum cokes and wine, applaud the rumba and dance the son and conga. In big, barnlike honkeytonks, in little barrel-seated bistros reeking of rich food and cheap liquor, Cuba's working people are much too busy having a good time to be on their dignity.

Big moment of these salty evenings comes when the floor is cleared and the turbulent Afro-Cuban rumba is danced as it has been for centuries on Cuba's hilly plantations. Beside it the American version is lemon jello and even the upper-class Cuban version reminiscent of melting ice-cream. Completely individual in its ever-new interpretations, the Cuban rumba is never narrow or mincing. It is a far cry from the Arthur Murray version with tense instructions: "Stand erect, heels together, about eight inches apart, cross your right knee in front of the left."

Cuban intellectuals bemoan what their Good Neighbors to the North have done to their vital rumba, using adjectives like effeminate, blase, unexpressive, and pallid.

Until about ten years ago, fashionable Cubans chose to ignore Afro-Cuban rhythms and clung to the stately paso doble, danzon and danzonette which were Spanish in tempo and movement.

Not until the rumba had crossed the sea and taken the world by storm did the Cuban aristocrats condescend to accept it—with ill-concealed tolerance. Not many years ago they attempted to have the rumba legally banned in Cuba on the grounds that it stirred up fevers among the populace.

But the infectious rumba would not be banned, today is still a favorite not only with Cubans but also with Americans who are taking dance school lessons in rumba more than any other ballroom antic.



Conga step came from this Naniga worship rite, preserved intact by Negro sugar workers in the mountainous confines of Oriente, "black province" of Cuba.



Rumba step used in U.S. version (in reality the son) was passed down intact from 300-year-old chant-dance El Canaveral, which narrates cruelty of Spanish to slaves.

HOW TO DANCE

REAL RUMBA AS

CUBANS DO IT

THE ANCIENT rumba, which was danced in Cuba as early as 1568, was first introduced to Havana in 1917 by one "Havana Lilly" who claims she was the first white girl to dance it in the Cuban capital.

Motif of the rumba is frankly seduction accomplished by a series of suggestive bumps.

The rumba starts as the lady preens to entice an indifferent male. Traditionally done by an exhibition twosome, it could not be done by many more couples, especially in traditional ballroom position. Ernesto Lecuona, composer of *Say Si Si*, *Siboney* and *Malaguena*, says, "A couple holding and facing each other could no more rumba than tap dance. They

would knock each other to pieces!"

When she finally wins her partner's interest, the girl dancer turns indifferent. Then begin lusty male shenanigans. When he is nearly fed up and downright fatigued with his solo, the capricious lady's interest revives and, in a frenzy of golden legs and churning ruffles the provocative interplay begins again.

The dance reaches its climax as the conquered woman arches ecstatically and erratically down to the floor, picks up a handkerchief in her teeth. The quivering male dances eagerly over her, takes the handkerchief into his mouth, beckons her off-stage and dances out with her in perfect unison.



Conga drum, made of barrel covered with sheepskin, is exact copy of African drum. Rumba bands usually include bongo drum, claves, maracas, brasses and a piano.



Bongo drummer at Chorie's, waterfront honky-tonk, is oblivious even to pretty patrons as drum section reaches intense climax. Cubans make drums out of old pots.



Flirtation starts the rumba. Cacha woos Pepe and then he pursues her. Long-tailed ruffled gown and blouse are to simulate capricious hen with persistent rooster suitor.



With beguiling gestures, Pepe continues his pursuit. Cacha and Pepe dance gaily rather than sensuously. Untaught, they both rumba by instinct.



Complete submission by flirtatious woman ends rumba, finds dancers exciting in complete unison for first time. Exit symbolizes satisfied passion. In waterfront bistros, swiveling hips are greeted with shouted comments, advice and congratulations from the audience. By contrast, swank Ciro's would please Hays office.



At La Choricera, a waterfront club, rumba is more sensual and provocative than in supper rooms. Here dance begins with female enticing partner.



Heaving hips and shimmying shoulders are unmistakable invitation to male partner as climax of rumba at La Choricera nears. He lowers body and takes handkerchief in his teeth.

CUBA TOURISTS DON'T GET TO SEE UNDILUTED RUMBA

MOST Americans return from vacations in Cuba feeling vaguely let-down. They can blame the Cuban taxi-drivers, who have a puckish gentlemen's agreement to direct Americans to Ciro's, the Grand Casino Nacional, the open-air La Tropicana or the palm-topped Eden Concert, where Americans will spend most money. And the only difference from a hotel restaurant back home in New York or Los Angeles is that the wine list is in Spanish and the food contains peppers.

Had they said "Driver, take me to Chorie's" or the Kursaal, or Los Tres Hermanos, they would spend a quarter for admission, and

quarters for all their drinks. And in La Playa, the roistering salt water and raw rum section of Havana's waterfront, lie the genuine rumba joints almost unknown to tourists.

On the other hand, in the "better" night clubs, one sees a sedate version of the son (rhymes with pone) in which well-dressed partners move politely in one spot gracefully and boredly swivelling ball-bearing knees instead of circling the room, or watching the relatively restrained antics of rumba stylists like Pepe and Cacha. But the real rumba, like the waterfront bistros, is as unknown to them as to Americans.

The colorful, conga-swinging lines of singing, costumed Negroes were banned in 1917, too, on grounds that they were sexy and thus disturbed the peace. Tourists hungry for local color yelled until these "comparsas" were revived ten years ago.

Even the use of the conga drum, which was used as a method of jungle telegraphy, was feared to be stirring up unrest, and thus is governed by many regulations.

But the aristocracy pushed through the funniest law when it made every Cuban lad caught kissing his girl in the streets eligible for a \$10 fine and a jail sentence.

Marta is rumba dancer at respectable Havana spots. Yet pelvic motion of Cuban rumba is so violent it would be relegated to burlesque houses in U. S.

"Little Peach" or "Meloconzita" is nickname of Olga, one of Cuba's foremost rumba stars. Her Kursaal performance depends as much on scanty costume as does an Earl Carroll show.



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Conga steps in Cuba are more improvised than in U. S., as man in white shows. Dance's name comes from large African drum. One story is that it originated with enchained slaves with little freedom of body movement, no more than three steps to right or left. They developed a one-two-three-FOUR movement, dropping ankle chains on last beat.

Upper-class Cuba dances with its knees, not with its libido. This scene could be duplicated on any sedate U. S. dance floor. Even watered-down son and rumba were banned in Cuba's "best places" until U. S. tourists clamored for the "real thing." Even if they wanted to, Cuban aristocrats couldn't dance native rumba.



SMALL TOWN BUSINESSMAN

IN THE YEAR of Pearl Harbor, foundry worker Benjamin White decided to become a businessman on his own after 28 years of working for others as a moulder.

White founded the Cayuga Foundry Company in the little town of Port Byron, half-way between Syracuse and Rochester, New York. Not only does he own it, but he built it, he spends much of his spare time there, and he is making a very comfortable living from its gross output which in 1945 was \$38,000. This story of a worker-turned-small-businessman during the war years is pleasant but not unusual, save that White is colored.

But his small town associations have been full of good will, not only with the white families which comprise almost all of Port Byron's population, but also with the businessmen who come from all over the state to order bronze, aluminum and brass castings from the interracial company. Thus he says, "Race relations in Port Byron are far above reproach; I am proud to call it my home. Indeed, in a world where there is so much prejudice, I have felt very little of it; I sometimes forget that I am a Negro and feel simply a man among men."

The Cayuga plant, which held an AA1 rating throughout the war devoted itself exclusively to \$75,000 in Army and Navy contracts since its establishment in 1941. Now it is humming with work for large corporations in cities like Syracuse, Seneca Falls, Watertown.

After 28 years working for metal concerns White decided to become his own boss. Purchasing an old boat factory, he put in furnaces and equipment himself, remodelled the building. He bought out his two white partners in 1944 and has been expanding ever since. He now plans to buy the adjoining building to increase his floor space.



Foundry owner Benjamin White looks over some moulds for water traps in his Port Byron plant. Employees at Cayuga foundry (below) include 6 white workers. White is just beginning to branch out, as during the war his output was confined to military equipment.



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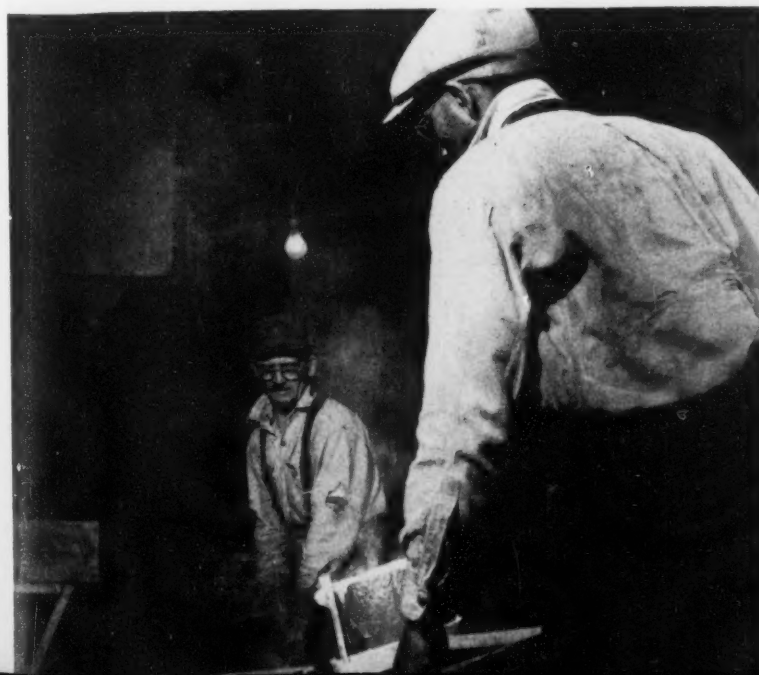
Foundry on the old Erie Canal was once a boat factory. White spent 15,000 hours converting building into a foundry, installed furnaces and equipment himself. During the war, the foundry turned out carrier parts, bomb locks and other equipment for the Army and Navy.



White-hot crucible of molten brass is hauled out of one of the four pit furnaces which White built himself. After taking its temperature and adding other metals for body, White and Charles Kemp pour metal into molds (below). Kemp's wife and son also work for White.



Boss inspects pre-baked water trap coves (above) made by Mrs. Jenny Smith, who lives near the Whites. Daughter Bess White operates a shielded sand-blasting machine (below) to smooth off finished castings. She works on every machine in the foundry involved in the finishing process.





The Whites, Benjamin, Bertha and Bess, stand before the 12-room house which he built single-handed on weekends and evenings. Completed in 1924, it took him three years. House contains many labor-saving devices such as laundry chute, built-in cabinets he made himself. He has installed indirect lighting throughout.



Financial Benefactor and close friend is Cregg Smith, secretary and manager of the local bank. Smith was instrumental in getting the loan which enabled White to start his foundry. White is a member of the local Chamber of Commerce.



Shopping is fun in a town of 932, where everyone knows everyone else and shops are main meeting-places. Proprietor Burns is good friend. During meat shortage White purchased a calf, but "that ornery old animal" is still alive, he says.

ONLY TWO NEGRO FAMILIES LIVE IN TOWN OF PORT BYRON

UNTIL Benjamin White came to Port Byron 31 years ago, there was only one Negro family in town. Since his marriage to Bertha Cooper, daughter of that family, there have been two, totalling six people in all.

His handsome daughter, Bessie, who was educated at far-away Prairie View College in Texas, has returned to work at an amazing variety of skilled tasks in her father's foundry, of which she is treasurer. Together with Fluffy, a pet cat, the Whites live a full and peaceful life in the house which Benjamin White erected in the spare evenings and days off for three slow and tedious years.

A veteran of the first World War, White still has mounted on his wall the rifle he carried for 18 months in France. White is equally sentimental about the first objects which he made in his own foundry; he keeps them on brackets and in niches he built for his souvenirs.

His success is probably due in great measure to his spending so much time and effort on his business. Many evenings he can be found in his plant's pattern-room, working on a new machine or a labor-saving device to speed up production and make life easier for his 15 employees who, he says, work together like one big family.



White's baritone fills the basement recreation room when nimble-fingered Josephine Campanello, Bess' best friend, comes to visit the Whites and play the piano. Miss Campanello lives in Port Byron, where Bess was born.



Sunday mornings, the Whites go to church on the Main Street in town. White, who was born in Windsor, Canada, and became a U.S. citizen in 1918, annually makes a trip home for a vacation. His father is a printer there and is still trying to convince his boss that his son owns a foundry. His boss insists: "No Negro ever owned a foundry."



Forward Reece "Goose" Tatum, Globetrotters' most spectacular performer, has enormous 84-inch arms.

Forward Louis "Babe" Pressley is one of basketball's greatest defensive players. Off-season, he works as a streetcar conductor in Cleveland.



Guard Ted Strong, has played with team 11 seasons. Summers he plays pro ball with the Kansas City Monarchs, was 1946 home run king of the Negro American League. Back arm balancing feat is typical Strong stunt.

THE GLOBETROTTERS

Basketball zanies combine cage comedy and class

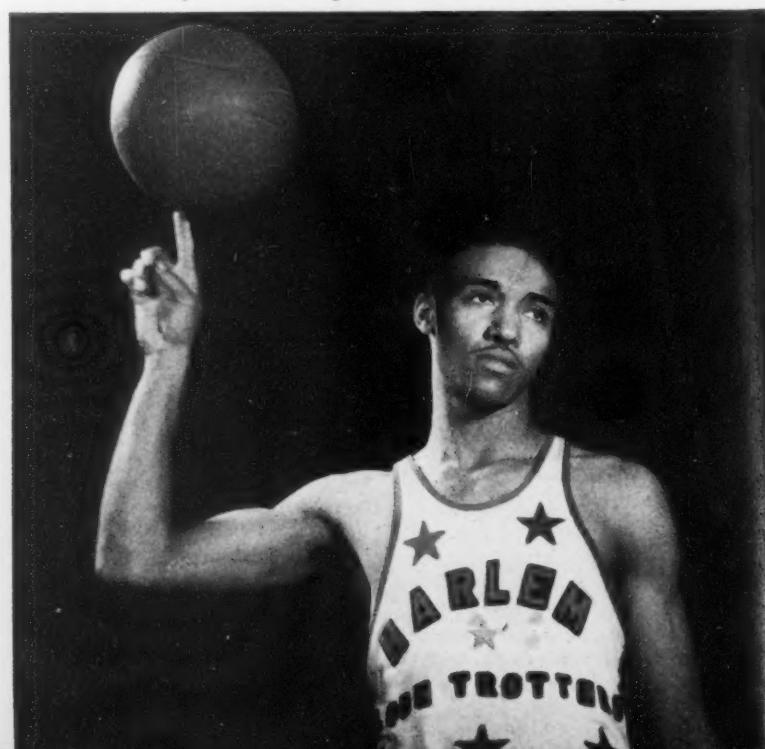
BASKETBALL audiences have this season again been astounded by a thoroughly entertaining blend of scintillating play and clever burlesque dished up by the Harlem Globetrotters, a fast and funny package of six-foot stars noted for their ability to mount intricate plays and stage comic floor shows.

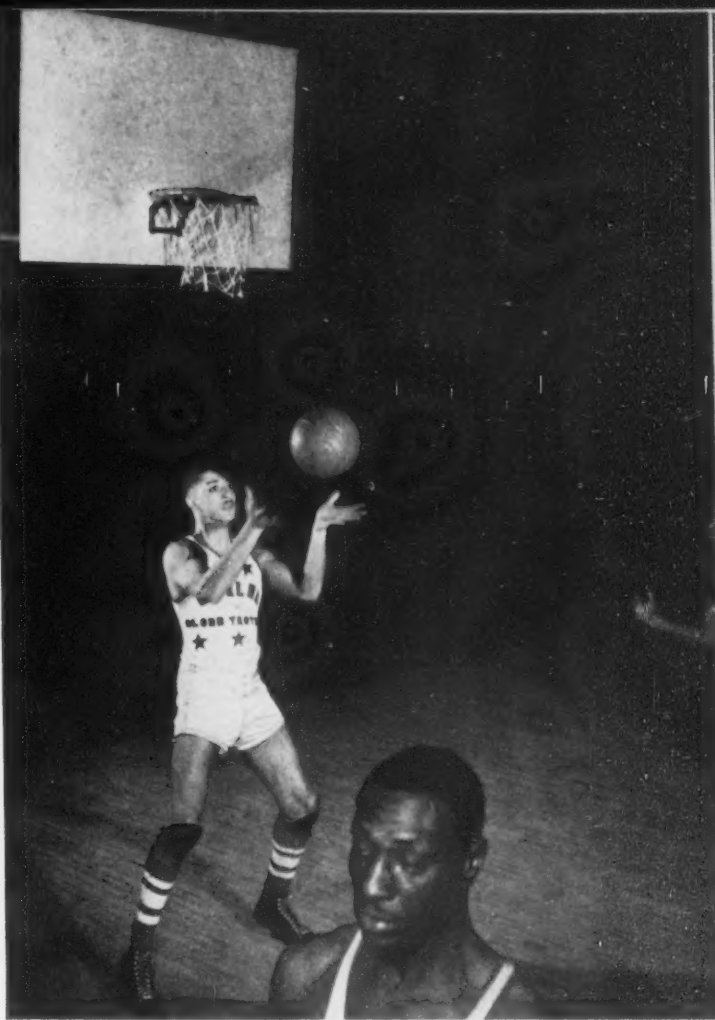
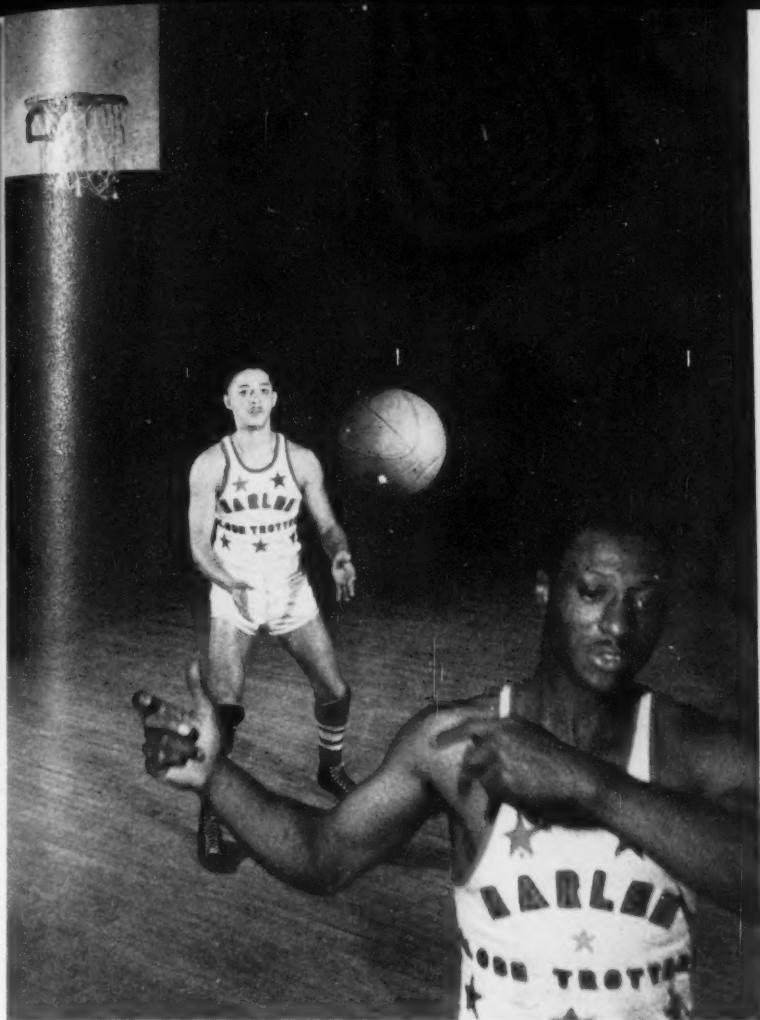
In the shifting, often sordid, history of a sport that has risen in recent years to top box-office position, the Globetrotters occupy an exalted place. Their astonishing record—2,775 victories in 3,000 games—is far-famed.

Their fast-passing, driving style is widely, though usually ineptly, imitated. Their dazzling movements are studied by coaches and players the country over. Complete zanies though they often are, the Globetrotters continue to be professional basketball's most colorful attraction.

Organized in 1927 by its present owner, Abe M. Saperstein, the team has marched through 20 seasons of blistering schedules, playing an incredible itinerary of 160 games to an average annual audience of over 400,000.

Forward Donald "Ducky" Moore twirls basketball nonchalantly on tip of his forefinger. At 20, he is team's youngest member, is a product of Cleveland's Central High.





Stunning bit of trick passing is secret of this spectacular Globetrotters play which starts with an over-the-shoulder flip from Ted Strong (above left) to pivot man Bernie Price, who feints swiftly and then passes over his shoulder (above right) to fast-breaking Ermer Robinson. After deftly gathering in Price's fast pass, Robinson swoops in behind him and in one tremendous bound sinks ball in basket (below). Robinson lives in San Diego, hopes one day to go to college.

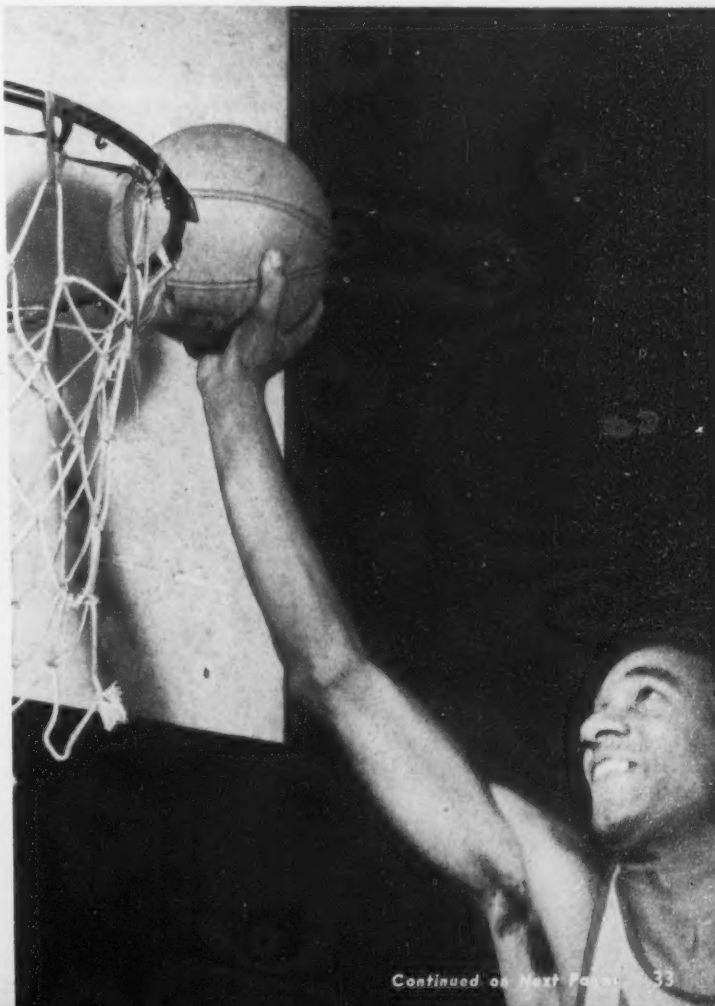
THIS MONTH will wind up the most successful season of the Harlem Globetrotters, during which they will have played their breakneck, stunt-packed brand of basketball to more than 500,000 fans in 25 states, Canada and Hawaii. At season's end the extraordinary-long arms of the great "Goose" Tatum and the tremendous hands of high-scoring Ted Strong will be recalled with amazement by fans in rural whistle stops and by the record crowd of 23,885 who jammed the Chicago Stadium last November to see the wonder team in action against the Anderson Packers of the National Pro League.

The Harlem Globetrotters come from Chicago. Their headquarters are in the throbbing, picture-plastered offices of Saperstein, a squat, bandy-legged Chicagoan, whose talents as a shrewd business entrepreneur and star-maker have made him the leading promoter of Negro athletic events in the U. S.

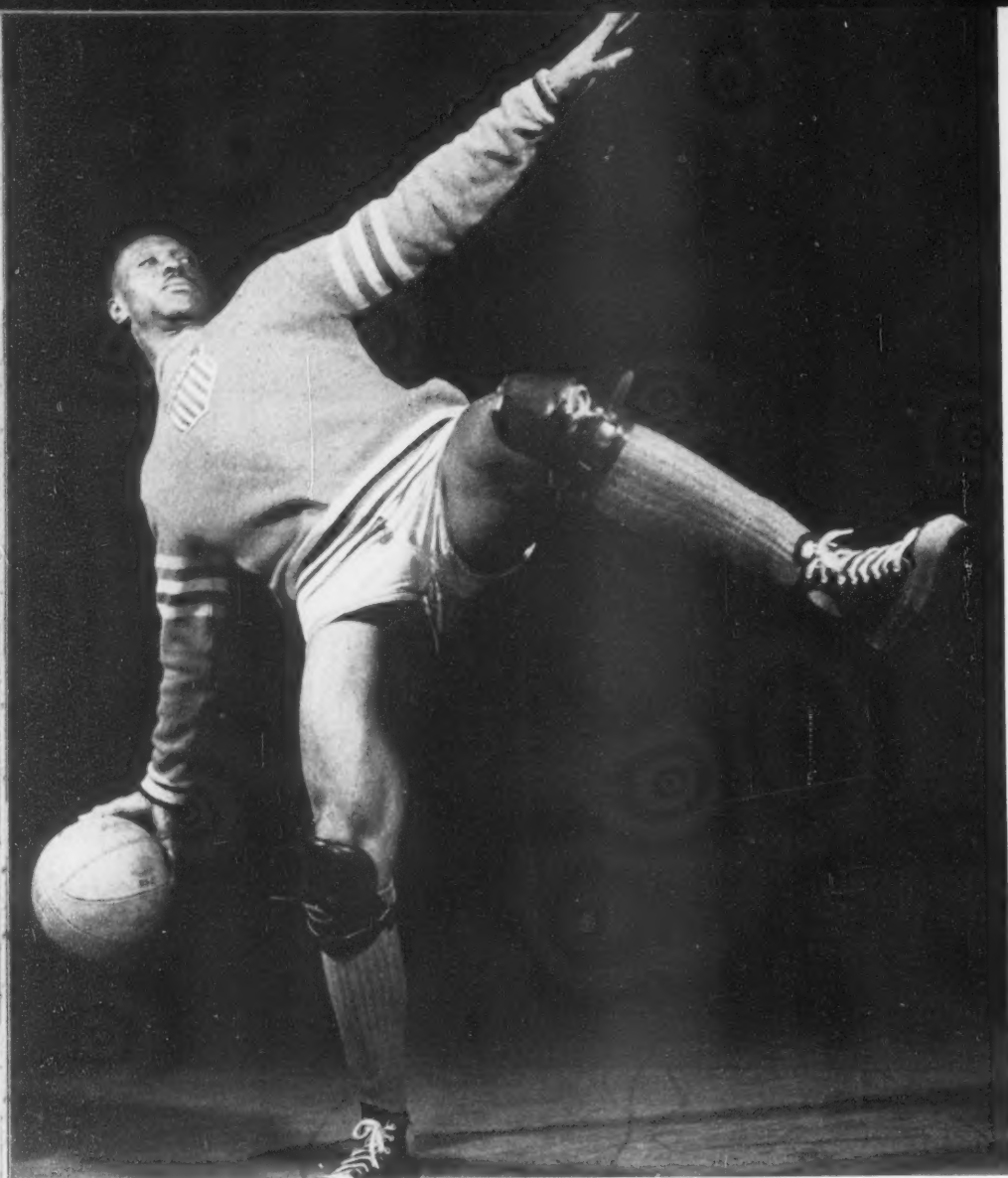
For more than 20 years Saperstein has been scurrying around the country digging up obscure Negro athletes and building them into top-bracket stars. He has organized and managed several Negro pro ball teams and made them pay. He has promoted exhibition match races between Olympic champion Jesse Owens and such odd opponents as horses, Joe Louis, and George Case, fastest-running player in the major leagues. All of his enterprises are highly profitable but the Globetrotters are his pride and joy. To him the team is the zenith of basketball science.

Saperstein's Globetrotters will play anybody any place. So far they have played practically everybody of consequence in basketball and beaten them all most of the time. They play college teams all over the country who normally won't play with pro teams, but gladly tackle the Globetrotters to test their superb defensive system and to enjoy their novelty gags.

Never belonging to any league themselves, the Globetrotters have an impressive record of wins against all the major league champions. They played 19 games with the world-famous New York Celtics in three years, beat them in 17. In 1940 the Globetrotters won the World's Professional Basketball Tournament sponsored annually by the Chicago Herald-American, but Hawaiian engagements have prevented recent participation in the tourney.



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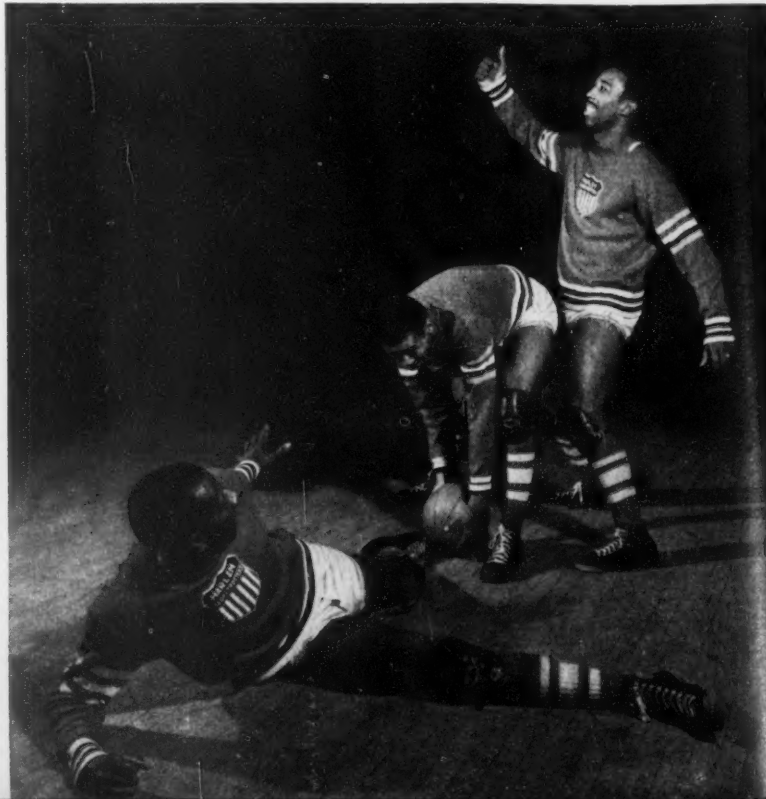


Baseball routine is one of many comic stunts put on by the Globetrotters during their games. Amusing to crowds and befuddling to opposing players, these gags help to break the hectic pace maintained by players. Here Guard Ted Strong as pitcher, winds up before his delivery.

Ball is pitched to batter "Goose" Tatum who swings an imaginary bat, actually striking it with his fists. "Ducky" Moore is catcher, Tom Sealy, umpire.



Racing around bases, Tatum slides into home plate. Moore, however, tags him with peg from Strong, while Umpire Tom Sealy calls him out.



COURT CIRCUS DRAWS CROWDS TO ALL GAMES

FANS drawn to Globetrotter games by the team's great reputation for flashy passing and slick comedy invariably get their fill of bewildering, rapid-fire action.

They are as likely to see "Ducky" Moore put enough "English" on the ball to send it curving around an opponent, as to see Tom Sealy dribble the ball faster than most men can run. They will see Ted Strong roll the ball down his back, grasp it in one hand and rifle it in any direction from his waist. Such tricks may be anathema to conventional cagemen, but to the Harlem Globetrotters they are stock-in-trade.

Possessed of blinding speed, great maneuverability and enormous stamina, the Globetrotters are more than a great cage team in the orthodox sense. With their boundless humor and love of clowning, they constitute a hardwood court circus of high popular appeal. More than their greatness as a point-scoring machine, it is this ceaseless urge to frolic while the ball is in play, that delights crowds from coast to coast, is mainly responsible for their huge success at the box office.

This basketball legerdemain was originated years ago by Globetrotter Boss Saperstein who thought it up to ease the terrific strain on a 7-man team operating at top speed 40 minutes a night, five days a week. "Perhaps it's not sound basketball," Saperstein admits, "but it's entertaining as hell."

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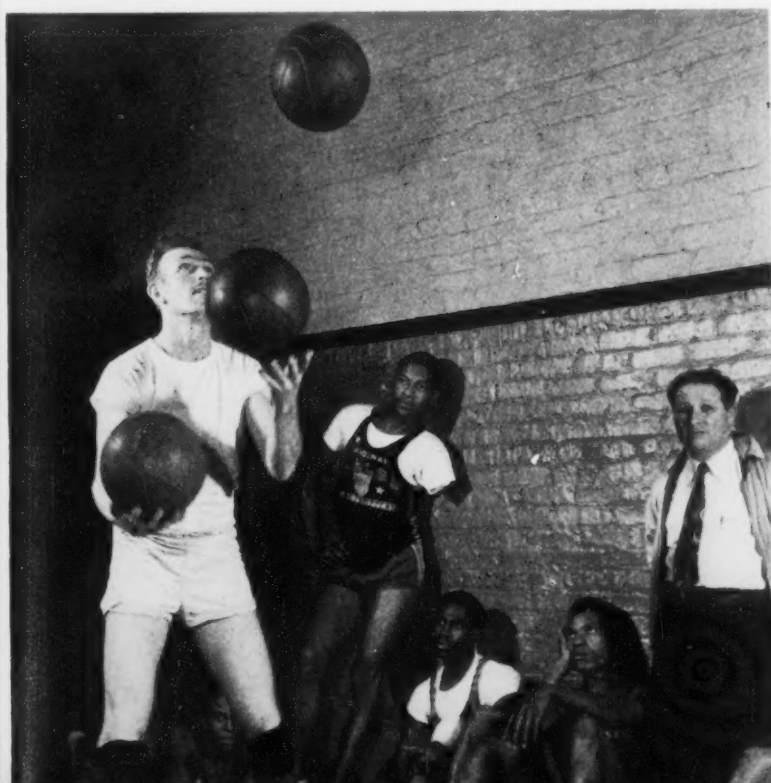
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Abe Saperstein, the Globetrotters' owner-coach, assists in rehearsal of one of the team's complicated plays. He is passing ball to Tom Sealy, who will dribble it over to edge of foul line for long shot to "Ducky" Moore seen advancing in rear. Saperstein, himself a former pro basketballer, is the Branch Rickey of professional Negro sports.

Juggling three basketballs, Bob Karstens puts on a show for members of the Kansas City Stars, the Globetrotters' farm team. He is only white player on either team.

Jesse Owens (left), the Stars' road manager, talks basketball with Sam Wheeler and Boid Buie, one-armed star of the Kansas City Stars.



TWO YEARS AFTER ROOSEVELT

TWO YEARS ago this month, Negro America lost the best friend that the colored citizens of this land have ever had in the White House.

From sunny Warm Springs, Georgia, on a bright April day in 1945 came the news that President Franklin Delano Roosevelt was dead. To Negroes perhaps even more than to white Americans came a feeling of great emptiness, of irreparable loss that tugged at aching hearts along with emotions of sorrow and remorse. The great friend of "the forgotten man"—and there were so many "forgotten men" with colored skins—was gone. There were unrestrained tears and shocked silence as thousands of Washington Negroes, like the weeping woman in the photo on the opposite page, stood in hushed tribute to the great man when the funeral entourage went to FDR's last resting place.

But if Negroes two years ago felt keenly the enormous void left by the passing of the Father of the New Deal, today they are vastly more aware of their loss.

The years after World War II, like the era after the Civil War, demanded the wisdom, foresight and leadership of great men. Instead, in each instance, came little men with little ideas, unable and unwilling to cope with the postwar complexities of American industrial life. In both cases the Negro was hardest hit by their lack of vision.

"The Indispensable Man"

MUCH as his enemies maligned him during presidential campaigns with the phrase, "the indispensable man," the fact is that FDR was indispensable—especially so to the Negro people, for whom important initials like WPA and FEPC became synonymous with FDR. Millions of Negroes who looked to the White House for relief during the trying times of depression, who sought a fair and square deal when war jobs were handed out, who asked for the right to fight for their country in the skies as well as on land and sea, who demanded protection of their civil rights in the South—all of these colored Americans found an open door to Roosevelt's office and will testify that he was "an indispensable man" for their security and welfare.

Today FDR's indispensability is all the more evident, as his spineless and inept heirs founder in a morass of political expedience and fence-straddling. Slowly and with a disheartening certainty, the many gains chalked up by Negro America during 12 years of the Roosevelt administration are being whittled away.

The biggest stride forward in government which Negroes accomplished in the past half-century—creation of the Fair Employment Practices Committee—is now entered in the history books, and the corpse of FEPC is interred without so much as a liturgy by the very men in Congress who profess to be its greatest champions.

In the four years that FEPC existed, the FDR-created agency did more to elevate the employment status of the Negro than all the politicians in the 80 years since Emancipation. Although Lincoln freed the slave, no party saw fit to offer him a job, to give him full citizenship. Roosevelt did more than make speeches when he was elected. He used his executive wartime power to redress a longtime wrong and ordered: "There shall be no discrimination in the employment of workers in defense industries or government because of race, creed, color or national origin." As a result, Negroes got more, better and higher-paying jobs during World War II than at any time in history.

Was It Just Expediency?

THERE ARE some who accuse Roosevelt of being a wily politician, an expert opportunist in his policy towards Negroes. They point to the threatened March on Washington as the reason for FEPC. They

declare he appointed many Negroes to political office and Benjamin O. Davis as the first colored general in U.S. history as a lure for Negro votes. They claim that Negroes were put in the Army Air Corps and in the Marine Corps for the first time because Roosevelt wanted all-out Negro support in winning the war against Hitlerism.

But President Roosevelt was no more guilty of expediency than Abraham Lincoln was when he issued the Emancipation Proclamation as one of the necessary steps in winning the Civil War. Just as Lincoln believed in Union at all costs, so FDR believed in victory for democracy at all costs. He insisted on taking whatever steps were needed in reaching that goal. And the inexorable forward march of the Negro became part and parcel of FDR's crusade for democracy.

Perhaps some of what FDR did for the Negro can be counted under the score of politics and winning the war, but it was more than mere coincidence that Roosevelt recognized the need for greater Negro participation in government as a vital phase of U. S. democracy. It was no accident that he told a nation embroiled in a bloody war overseas: "It is a solemn duty for us who live and work in the United States to keep our country free of prejudice and bigotry so that when our fighting men return they may find us living by the freedom for which they are ready to give the full measure of devotion."

Roosevelt and Lincoln saw that there could be no part-time democracy, no half measures. War gave to FDR as to Lincoln the opportunity to measure up to genuine ideals of democracy. How the Negro fared was in many ways a test of each man's faith. And both stood up.

Monuments To A Great Man

PRESIDENT ROOSEVELT was no fair weather friend of the Negro. At the age of 20, when he was a student at Harvard, he had already demonstrated his vigorous beliefs. In a composition for his English 18 class, he appealed to Southern universities to forget the Civil War and follow Harvard's example in accepting Negro students. All during the war, when his sole concern was the defeat of fascism, he constantly tilted with generals and political hacks who would use the conflict as an emergency situation to turn aside the Negro's just demands. But Roosevelt stood firmly on principle and fought until his death for continuance of FEPC.

There are many monuments today to his championing of the Negro. The most lasting—and in many ways the most significant—are the many federal housing projects throughout the nation where thousands of low-income Negro families are living in the best homes they have known in a lifetime. But the greatest monuments to FDR are in the hearts of millions of Negroes who grew up and reached new standards of living during the Roosevelt era.

On the afternoon of April 12, 1945, they stood stunned and asked: "What now?"

The last two years have shown that their concern was not without reason, for Negro America on that day suffered its gravest loss since Lincoln was shot in Ford's Theater. A pall of pessimism has engulfed Negro people who have seen the clock turned back by Congress as gains of the war years crumpled by the wayside. Where colored Americans once had a strong, steady hand in the White House to inspire them to battle against the hate-minded, today they find few genuine friends in high government office.

But were Roosevelt alive today, he would counsel Negro America with words which he wrote for a Jefferson Day dinner, but which he never spoke because he passed away before the date: "The only limit to our realization of tomorrow will be our doubts of today." Negroes can well heed those words, and repeat another famous Roosevelt cry: "We have only begun to fight!"

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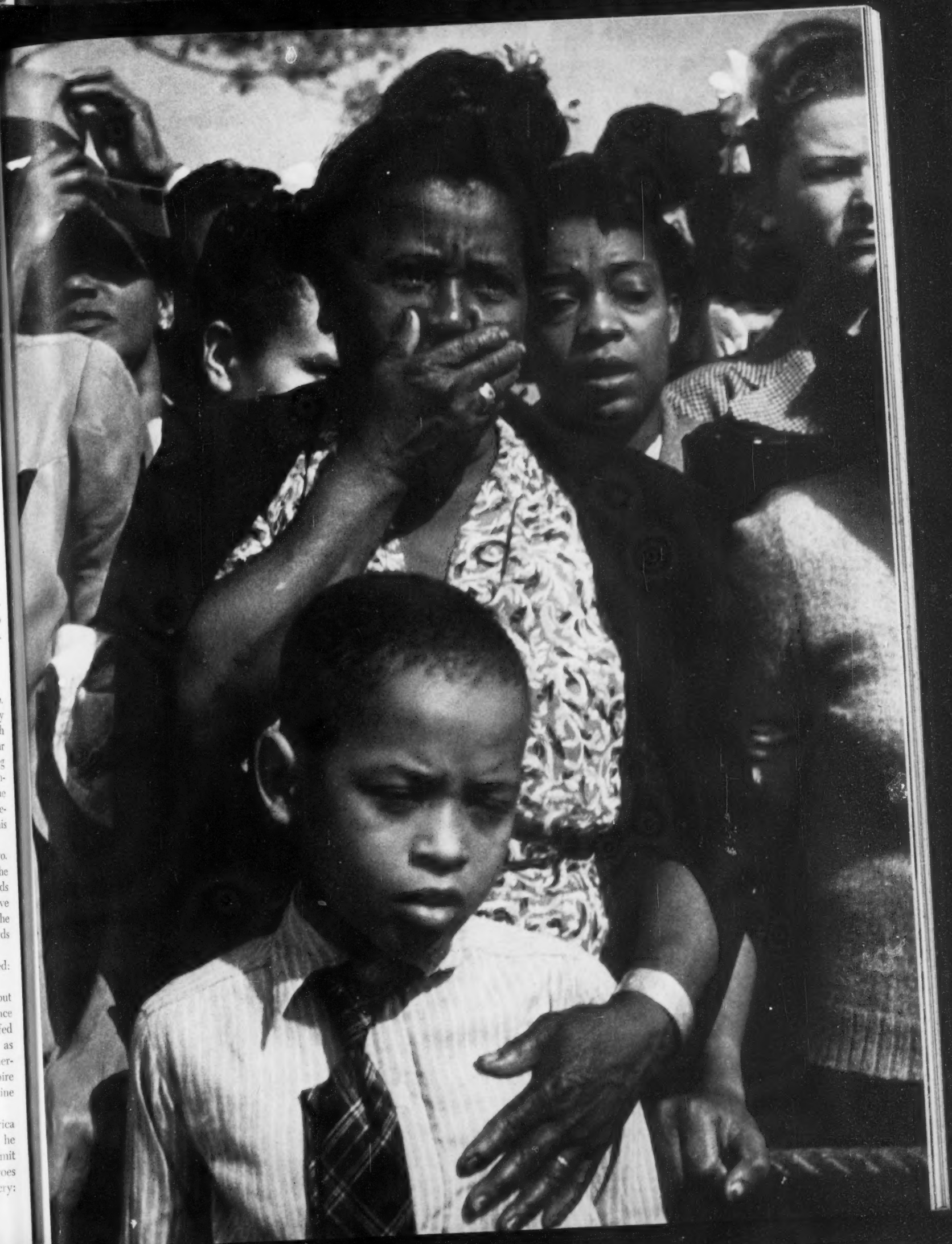
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Learning film technique from director George Marshall was easy for Pearl Bailey after singing in night clubs and on the stage since the age of 12.

HOLLYWOOD DEBUT

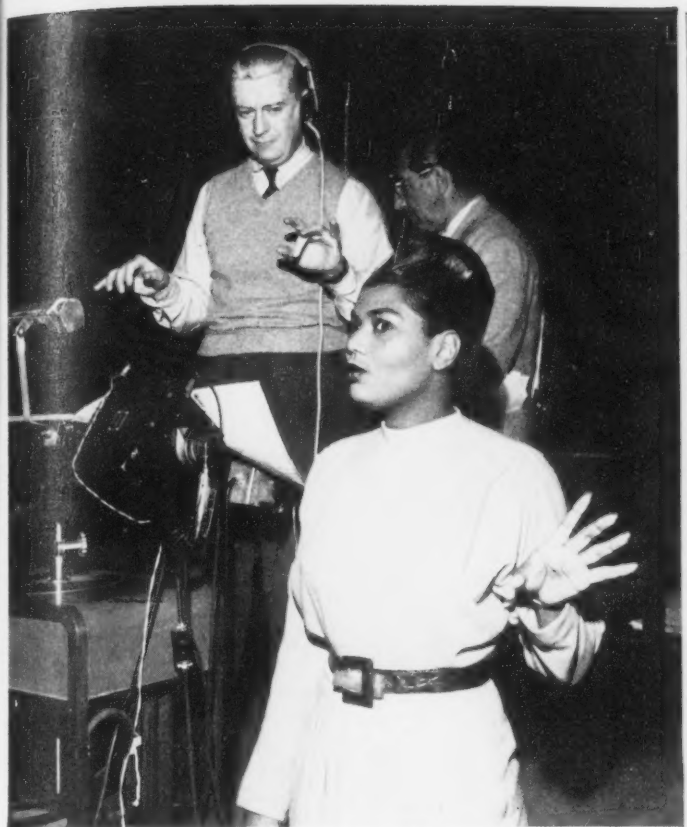
THIRTEEN is songstress Pearl Bailey's lucky number.

After 13 years of lyric plugging in night spots, USO clubs, dance halls and vaudeville houses, she has finally reached the pot of gold at the end of rainbow—the one called Hollywood. Cast in Paramount's 36-star *Variety Girl*, one of those super musical extravaganzas, the sensational song stylist is a cinch to cash in on many future movie contracts. Film critics who have seen her do a long-time favorite of her fans, *Tired*, in the picture predict she will steal the spotlight from such performers as Bing Crosby, Bob Hope, Gary Cooper, Alan Ladd, Ray Milland and others in *Variety Girl*.

Hollywood took a long time deciding what to do with Pearl Bailey, after she scored in the Broadway musical *St. Louis Woman* as a singer of pieces about life between sexes. The studios couldn't make up their mind whether she's a singer or a comedienne. Finally Paramount



Playing a housewife, rather than a maid, Pearl sings her favorite *Tired* which has been a hit record for many months. She refuses to do dialect roles in Hollywood.



Music coaching is given Pearl by Joseph Lilley of Paramount's music department. Total of 36 stars are in film about life in Hollywood.

UT FOR PEARL BAILEY

signed her and let her do what she's been doing for years—sing a "natural" for her style, the long-popular *Tired*.

Director George Marshall calls the number a smash and even before the picture opens, Pearl has been able to win her best night club engagement to date on the strength of *Variety Girl*—two months at Chicago's Chez Paree at \$2500 a week. That's big money for the 28-year-old reverend's daughter who started at \$15 a week in Philadelphia's Pearl Theater back in 1933.

Secret of Pearl's bangup song delivery is her choice of numbers. "I've got to feel it. It's got to tell a story," she says. With an almost expressionless face, she puts a song across with her hands which she uses almost as much as her voice. She sings "just the way I talk," which is with her hands. "If anybody holds my hands for more than ten minutes, I'd go stark, raving mad. I feel like anybody who holds my hands, holds my whole body."



Song number by Pearl has been highly praised by previewers of *Variety Girl*. She may return to Coast soon for another role.

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Sagging ropes of Big Top are made taut by two teams who try to outdo each other in grunting and groaning as well as tugging.

STARS OF THE BIG TOP

Negro Roustabouts Grab Spotlight in First Act of Ringling Bros. Circus—Putting up Huge Tent

THIS IS the month The Big Show—Ringling Brothers-Barnum and Bailey circus—emerges from winter hibernation at Sarasota, Florida. Up from their Southern headquarters roar the circus trains on the first lap of their swing across the country to entertain millions of Americans.

Biggest engagement is at New York's mammoth Madison Square Garden where the circus stays a full month. But when the city slickers are through seeing The Greatest Show on Earth and the circus train heads west for "the sticks," the country rubes are treated to a spectacle Gothamites never see.

Stars of this super-attraction are the tough, casual Negro roustabouts famed in fiction and poetry. They grab the spotlight when the gaily decorated trains roll into town in the wee a.m. hours and the first circus act begins—"Putting Up The Big Top." To youngsters and certain never-aging adults who slip from between the sheets at dawn to see the husky, hammer-swinging piledrivers in action, being a "first morning" is a delight more exciting than mingling with first nighters at the opera. They stay all day, living on pop and hot dogs, watching the huge tent, 700 feet long and 200 feet wide, going up.

The cast of the early morning shows—the sweating colored roustabouts and hulking elephants—get no applause, take no bows but their performance is as much appreciated as the late afternoon and night acts.



Poles for Big Top are raised by straining men and bored elephants. All manage not to trip over the spectators, rope coils and canvas which encircle them.

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Education is the key to a perfect love-filled life that can be yours. Ignorance and misinformation lead to fear, worry, disease and shame. End ignorance TODAY! Learn how to overcome physical mistaking. Avoid the torturing results of ignorance on your honeymoon. Endow yourself with the lifetime of marital happiness that should be yours!

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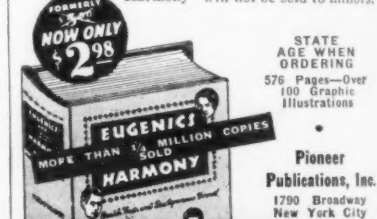
The illustrations that accompany the text of the book are clear and enlightening. It is necessary that biological facts should not be shrouded by prudery and false modesty. Study the illustrations, and grope in the darkness no longer!

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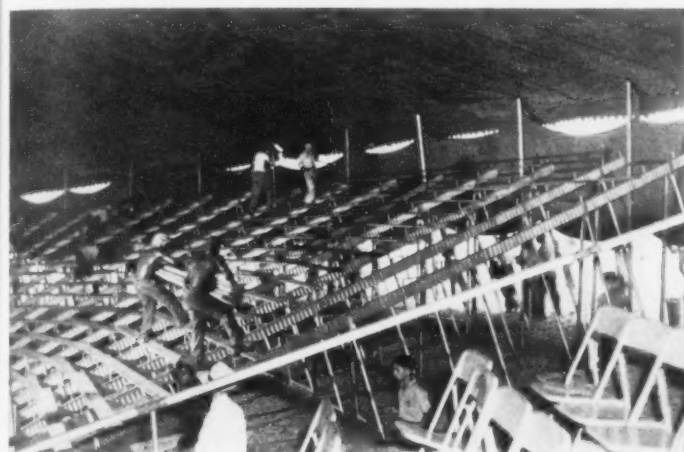
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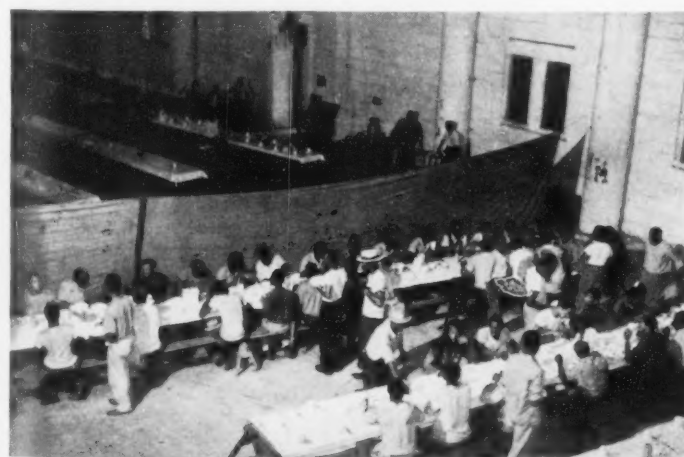
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Foreman of roustabouts is Cliff Corbett who shouts an ear-splitting work cry as men tug at ropes. Colored workers are hired at starting pay of \$25 a week but they only get half on payday. Rest is kept to assure their staying to end of run.



11,000 bleacher seats are clanked rhythmically into a wood and steel pattern by waves of sweating men. It is noon, zero-hour for a one-night stand. Doors open at one; barkers and band are warming up outside.



"Hotel Ringling" is strictly Jim Crow. Canvas fence separates roustabouts from contact with or sight of white workers. At far end of dining room, performers and staff eat off checked table-cloths. Workers get oilcloth.

Continued on Next Page



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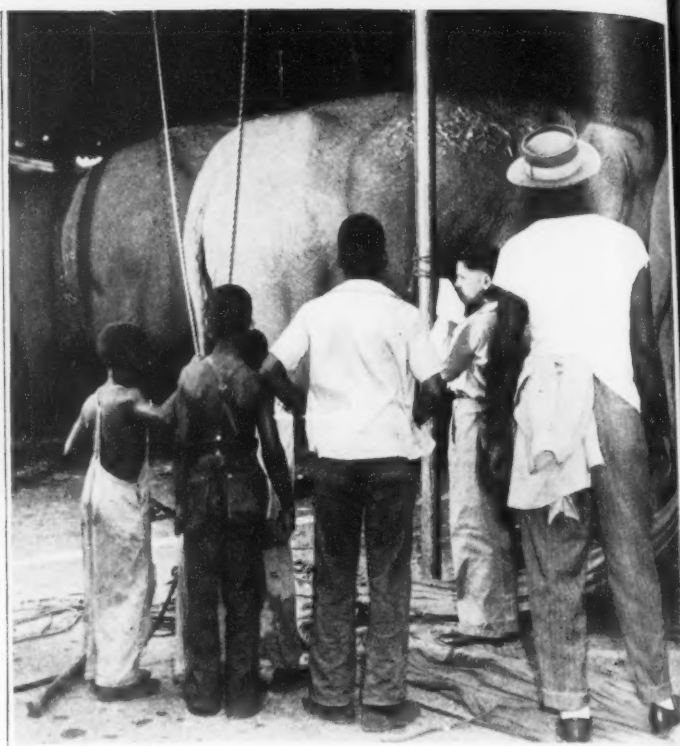


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Watching elephants get their early morning meal on opening day is this interested family, which brought along the smallest brother to see his first elephant. All afternoon attendants are kept busy shooing away kids who crawl under the canvas.

ROUSTABOUTS DON'T STAY LONG

THE NEGRO roustabouts who put up The Big Top have a grim story to tell, but they rarely raise their voices above the gay blare of the circus band and the barker's shout.

Their jobs are the hardest in the show and also the duller. When The Big Top is not going up, they are picking up papers around the ground. Because circus life is glamorous only for the spectators, labor turnover is tremendous and every so often scouts are sent out to rustle up replacements for the men who "skip." Because of the shortage last season, the menagerie tent was erected only for stands of more than two days.

The colored laborers are all recruited in the South at a starting pay of \$25 a week. This kind of money attracts only young unmarried men looking for transportation to the North and consequently the labor force is always depleted when the show leaves New York or Chicago. Typical turnover troubles are described in a 1946 story in the magazine Billboard about 96 new Negro laborers joining the circus. The paper wrote: "How long the recruits will last and how many will be left after their payday is a matter of widespread speculation. Two previous imports of Southern labor have dwindled virtually to the vanishing point and it is reported some of the latest batch already have eased away."

There has been talk of starting a union but nothing has come of it. There was one strike. No tent went up in Akron last summer until the men were promised a slight wage boost.

Caste and color lines are rigidly maintained in the Southern tradition all during the Northern run of the circus. In the dining room whites and Negroes are separated by a canvas curtain. White circus officials claim Negroes want it that way but one Negro roustabout replied: "Bunk! It's easier on their conscience not to see us and be reminded we do all the dirty work for less pay."

Only Negro performers with the Ringling Brothers and Barnum and Bailey Circus are the Negro minstrels who play in the Side Show, or the Poor man's Circus attended by those who can't afford more than the 35 cents admission charge. They are featured along with the Fat Lady, the Snake Woman, the Armless and Legless Girl.

Heading the minstrels is Arthur A. Wright, veteran of more than a half dozen other shows. In his long spell of circus life Wright can recall but few colored entertainers. A few are "passing" as Cubans, but that is all.



Open-mouthed wonderment greets the act of blonde Lalage, fragile lady in pink tights who caps the all-girl sky ballet by doing 81 consecutive one-armed twists in the air. Most laughs are still won by clowns.

WITH GREATEST SHOW ON EARTH

There have been Negroes in the side shows for many years. The Wild Man from Borneo was usually some mild colored lad from the south who earned his salary by growling ferociously. The Leopard Man was often a man of mixed parentage with very uneven pigmentation in his skin. And as often as not, the pinhead was a Negro whose headbones had not hardened early enough to prevent his head from growing to a point. However, there seem to have been an equal number of white pinheads in the history of side shows.

Wright has been in circus life many years, joined the old Ringling show in 1908. After several years, however, he left to work with other circuses and minstrel shows. He returned in 1932. He says there are still a great many minstrel shows touring throughout the South but none of them are as well paid and fed as the circus. Son of a coal miner in Evans, Iowa, he mined coal himself as a child. His mother's guidance into music gave him the chance to get into the circus.

The minstrel show in the circus is fading in popularity, especially in big cities. For every guffaw, there is a head-shaking in wonder that men can so capitalize on race in such a chauvinistic fashion.

A few examples of the dialogue which makes many Negro spectators pull away from the bandstand:

*I used to work for the sheriff.
You used to work for the sheriff?
Yop. Ninety days at a time.*

I'm in the movies. What, you never heard of me? Why, I'm Dark Gable!

Dancer-comedian Slim Russell claims, and in very good English when he is not drawing out his gags in standard yassuh-massuh fashion. "We got to make a living."

Whenever abnormality has been coupled with a dark skin color, circus folk have shown no objection to letting side show audiences gape and giggle at them. But a major circus has yet to let a Negro take bows as a performer. The big circus is Southern in its state of mind by its long stay in Florida each year. Typical viewpoint is expressed by a Scandinavian-born midget who admits foreign birth but explains his prejudices: "We live in the South and we think just like they do."

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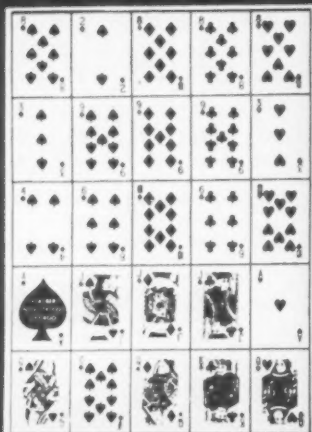
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date with
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Norman O. Houston says chef-gourmet moments in his kitchen give him a pleasure he finds neither as president of the Golden State Insurance Co. nor as a state athletic commissioner for California. But even if he didn't enjoy being *The Sorcerer's Apprentice* with garlic, watercress and herbs, he'd boost salads: They're healthy.

SALAD BOWL

By Freda DeKnight

IN MANY homes, Father ceremoniously doctors the salad bowl, although he'd never think of helping with the rest of the dinner. Why? Because salad fans call themselves artists and, having elevated the kitchen to the status of a creative workshop, husbands take over from wives over the salad bowl.

Typical salad bowl aficionado is insurance executive Norman O. Houston of Los Angeles who offers these sacred rules: 1. Tear leaves, since cutting wilts them; 2. Use silver knives as steel kills flavor of raw vegetables; 3. Chill greens *and bowl*, also oil and vinegar; 4. Never rub bowl with onion instead of garlic.



Green salad with avocado requires bunch of endive, torn into small pieces, plus a green pepper and 6 green onions, a bunch each of romaine and watercress, half a head each of iceberg lettuce and Chinese cabbage, few sprigs of chopped parsley.



Tossing greens with one-handed tongs, Houston adds $\frac{3}{4}$ cup wine vinegar and $\frac{1}{4}$ cup olive oil. Herbs like basil, rosemary and savory give greens "personality." Salt, pepper, tablespoon of sugar are sprinkled in before mixing. Slices of avocado top bowl.



Vegetable salad, another Houston favorite, requires chopped spinach, shredded red cabbage, thin string beans, green onions plus tops, carrots, radishes, celery and parsley. Dressing adds garlic, mustard, basil, sugar, chopped garlic to oil and vinegar.

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Today there are still 100 Negro girls serving in the Red Cross in occupation areas, mostly in Germany, Italy and Japan. Typical of the 30 colored women in ex-Naziland is Myrtle Gross of Toledo, Ohio, who directs the Low Point Inn in Giessen, Germany.

In contrast with wartime service, Myrtle's present home life is luxurious and leisurely. She and her staff live in a fairly modern house with steam heat and bath. They are served by three Germans—a cook, maid and cleaning woman. But despite these comforts, Myrtle still puts in an average 12-hour daily schedule for her monthly salary. It's hard work but Myrtle still insists it's more fun than work.

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A black and white photograph of a woman with dark, wavy hair, shown in profile from the back, looking down. The hair is styled in a voluminous, wavy manner, typical of the mid-20th century. The woman's face is partially visible in profile, looking downwards. The background is plain and light-colored.

* * * * *

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A black and white photograph of a woman sitting on the edge of a bed in a bedroom. She is wearing a white dress with a dark floral pattern and dark sandals. She is looking towards a bedside table on the left, which holds a large globe lamp, a clock, and other small items. The bed has a dark headboard and is covered with a white sheet. A framed picture hangs on the wall above the bed.

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▲ POMP ROLL . . . \$4.50

◆ V-ROLL \$3.50

Your hair will become "instantly longer," with an attachment by *Best-Yet*. Attachments give hair the appearance of having actually grown longer, thicker and wavier. Lends glamour, beauty and enchantment to every woman's hair, no matter how short or scant.

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☐ Page Boy \$3.50 plus postage ☐ V-Roll \$3.50 plus postage ☐ Chignon \$3.50 plus postage

☐ Pomp Roll \$4.00 plus postage ☐ Halo Roll \$7.50 plus postage

Colors: Jet Black ☐ Off-Black ☐ Brown ☐

I will pay postman all charges when package arrives:

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P.S. None Better Than "Best Yet"



Kodachromes by Gordon Parks



A Crowning Glory of
Beautiful Hair Is
Yours INSTANTLY with
Star Glow
HUMAN HAIR-DOS!

**Expertly Fashioned of REAL HUMAN HAIR
to Blend Perfectly with Your Own!**

Lady! We've searched the world over to find the soft, lustrous human hair from which we carefully create glamorous STAR GLOW Hair-Dos . . . yours to wear comfortably and casually . . . to compliment your appearance . . . to thrill your friends!

Yes, long, lustrous, lovely hair can be yours *instantly*! Just fasten a STAR GLOW Hair-Do in place with a few bobby pins or hair pins. Your mirror will tell you that your hair has never looked more ravishing . . . that you can step out with complete assurance of looking your beautiful best!

And STAR GLOW Hair-Dos save you money too! They're priced lower than any other quality human hair attachments you can buy! Forget weekly beauty parlor bills! Forget costly hair preparations! Let STAR GLOW give you long, lovely hair . . . inexpensively . . . instantly!

SEND NO MONEY! GUARANTEED!

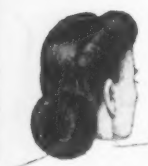
Order several STAR GLOW Hair-Dos today! Just check the styles and color you want on the handy coupon below and mail it now! Pay postman plus postage on delivery. If you send cash with order we ship post paid. *To assure perfect match, send sample of your hair.* Use and inspect STAR GLOW Hair-Dos for 5 days. If you don't discover thrilling new hair beauty this quick, easy way . . . if you're not overjoyed with the wonders STAR GLOW performs for your appearance . . . return them and your money will be refunded. Don't wait another moment to add grace and beauty to your hair—rush your order now!

POMP ROLL...\$4.25



Attaches easily, securely to your hair. Blends perfectly! Only thick clusters of soft, shining human hair used! Amazing low price for so much quality!

CHIC CHIGNON...\$3.25



Expertly fashioned of gleaming clusters of real human hair! Looks like your very own! And you can't beat the low price!

VIVACIOUS V-ROLL...\$3.25



Carefully constructed of thick, silky human hair. Gleams with natural lustre—sparkles with highlights! A real buy at this low price.

BEAUTIFUL BRAID...\$6.00



A halo of beauty! Fits snugly, comfortably around your head. Of course, only the finest, thickest real human hair is used.

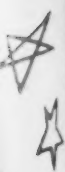
**STAR GLOW, Dept. E-17
333 N. Michigan Avenue, Chicago, Illinois**

Yes, I want longer, lovelier, lustrous hair! Send me STAR-GLOW Human Hair-Dos as checked below:

☐ Page Boy, \$3.25 ☐ Pomp Roll, \$4.25
☐ V-Roll, \$3.25 ☐ Chignon, \$3.25 ☐ Braid, \$6.00
COLORS: ☐ Jet Black ☐ Off-Black ☐ Brown

Name.....
Address.....

City.....State.....
☐ I enclose full payment ☐ Send C.O.D. plus postage



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